

THE Charlie Daniels BAND



HIGH LONESOME



Epic Records



Demonstration Not For Sale

PE 34377

Side 1

Suggested Cuts

☐ **Billy The Kid**

Red Bull Music, Nashville, Tenn. (1988)

☐ **Carolina**

Red Bull Music, Nashville, Tenn. (1988)

☐ **High Lonesome**

Red Bull Music, Nashville, Tenn. (1988)

☐ **Running With The Crew**

Red Bull Music, Nashville, Tenn. (1988)

Length

Of Cut

5:45

3:52

5:00

3:56

Side 2

Suggested Cuts

☐ **Right New Tennessee Blues**

Red Bull Music, Nashville, Tenn. (1988)

☐ **Red Mississippi**

Red Bull Music, Nashville, Tenn. (1988)

☐ **Slew Song**

Red Bull Music, Nashville, Tenn. (1988)

☐ **Tennessee**

Red Bull Music, Nashville, Tenn. (1988)

☐ **Turned My Head Around**

Red Bull Music, Nashville, Tenn. (1988)

Length

Of Cut

3:30

3:05

3:52

4:40

3:50

DESTRUCTION
Not For Sale

Side A

Billy The Kid

Carolina

High Lonesome

Running With The Crowd

Side B

Right Now Tennessee Blues

Roll Mississippi

Slow Song

Tennessee

Turned My Head Around

To Louis L'Amour and James Bama

**Here's to gut-rotting whiskey and Saturday night
And pistols and poker and hellacious fights;
Here's to cowboys and trappers and mountains and woods
And "Slim With A Saddle" and "Rose Plenty Good";
Here's to hard-living men who took care of their own,
Like Chantry and Sackett, Catlow and Kilrone;
From the lowlands of Texas to high Tennessee,
What a hell of a fine place this world used to be.**

**My sincere appreciation for the hours of honest pleasure
you've both given me.**

Charles Dime
1976

34377



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Tommy Roe

We Can Make Music



We Can Make Music
Pearl

Stir It Up and Serve It
Close To You

Greatest Love

Evergreen

Firefly

King of Fools

Traffic Jam

Brush A Little Sunshine and Love

No Sad Songs

Produced by: Steve Barri

ENGINEER: Phil Kaye

HORN & STRING ARRANGEMENTS:

Slid Feller, Jimmie Haskell

SPECIAL THANKS TO

THE MUSICAL TALENTS OF:

Hal Blaine, Joe Osborn,

Butch Parker, Richard Laws,

Max Bennett, Larry Knechtel,

Mike Deasy, Dan Walsh,

Emil Richards, Ginger Blake,

Robert Gillman

PHOTOGRAPHY & DESIGN:

Philip Schwartz

Sonny & Cher/Greatest Hits

All I Ever Need Is You
You Better Sit
Down Kids
Crystal Clear
Muddy Waters
I Got You Babe



A Cowboy's Work
Is Never Done
United We Stand
The Beat Goes On
What Now My Love
Mama Was A Rock
And Roll Singer
Papa Used To Write
All Her Songs

Sonny & Cher / Greatest Hits

Side One

All I Ever Need Is You

E. Reeves/J. Holday

You Better Sit Down Kids

S. Bono

Crystal Clear/Muddy Waters

L. Laurs

I Got You Babe

S. Bono

The Beat Goes On

S. Bono

Entertainment was a family tradition for Cher La Piere. Guided by her mother into acting and singing, Cher became an attractive, refined performer. In the early 60's her family moved to New York from California.

Sonny Bono was born in Detroit but at an early age moved to New York with his family, too. He began his performing career as a back-up vocalist for producer Phil Spector. It was at one of these recording sessions he met Cher, and the stage was set for the husband/wife team which was to dominate the entertainment world from the mid-60's into the early 70's.

Sonny and Cher's early success resulted mainly from Sonny's songwriting talents, which produced such popular tunes as *Baby, Don't Go*, *The Boy Next Door*, *Dream Baby*, and *I Got You Babe*. Their first single was released under the name "Casar and Cleo" and met with little success. In 1965, using their real names, they released their own version of *I Got You Babe* on Atco Records. It rose to be the number one single on the national charts and, with guest appearances on the Ed Sullivan Show and Dick Clark's "American Bandstand," their following quickly grew.

On the Jerry Lewis show Sonny and Cher came out strongly against the use of drugs. Inspired by this conviction, Sonny wrote his single *The Beat Goes On* and took his stand even further by narrating a documentary film on drug abuse. Continuing his dedication to social commentary in his songwriting, Sonny penned *You Better Sit Down Kids*, in which a father tries to explain to his children that their mother and he are splitting up.

The duo continued their successful recording career with such charted hits as *What Now My Love*, *A Cowboy's Work Is Never Done*, and *All I Ever Need Is You* (a current hit by Kenny Rogers and Dottie West). Gaining universal popularity their fans came from all age groups. It was possible for them to land a network contract and enjoy a fruitful career on national television.

Today Sonny and Cher enjoy careers as individual performers. The music they made remains a lasting testament to their success together. I can think of no better way to remember them than with this release of SONNY AND CHER: GREATEST HITS.

—Jeff Beagle

Side Two

A Cowboy's Work Is Never Done

S. Bono

United We Stand

T. Hites/P. Simons

What Now My Love

P. Delaney/C. Sigman/G. Beaud

Mama Was A Rock And Roll Singer

Papa Used To Write All Her Songs

S. Bono

Remastering Engineer: Bob McVale

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STEREO SMAS 498

QUICKSILVER





Side One

1. **Wolf Run (Part 1)**
(Lassen Chis Partone) 3:30
2. **Just for Love (Part 1)**
(Chis, Lennay) 2:50
3. **Cobra**
(Lennay, Lennay) 4:30
4. **The Hat**
(Lassen Chis Partone) 10:00

Side Two

1. **Freeway Flyer**
(Lassen Chis Partone) 2:45
2. **Game Again**
(Lassen Chis Partone) 3:10
3. **Fresh Air**
(Lassen Chis Partone) 5:30
4. **Just for Love (Part 2)**
(Chis, Lennay) 3:30
5. **Wolf Run (Part 2)**
(Lassen Chis Partone) 2:30

All recordings are Columbia Music, except just for Love (Part 1 & 2) which is Elektra Music. All recordings (S&P)

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JAY AND THE AMERICANS



**MONDAY MONDAY • NATURE BOY
ONLY IN AMERICA
TOO MANY TIMES, DIANA (FROM HOWIE TO DIANA)
IT'S A BIG WIDE WONDERFUL WORLD
I'LL REMEMBER YOU • SILLY BOY, SILLY GIRL
LET'S LOCK THE DOOR (AND THROW AWAY THE KEY)
HANG AROUND
THINK OF THE GOOD TIMES**



JAY AND THE AMERICANS

side one

Monday Monday (2:31)

(John Phillips)

Nature Boy* (2:40)

(Eden Ahbe)

Only In America (2:10)

(Jerry Leiber—Mike Stoller)

(Cynthia Weil—Barry Mann)

Too Many Times, Diana (From Howie To Diana) (2:41)

(M. Sanders—H. Kane—K. Vance)

It's A Big Wide Wonderful World* (2:06)

(Joe Rapch)

side two

I'll Remember You (2:44)

(Jerry Leiber—Mike Stoller)

Silly Boy, Silly Girl (2:15)

(Doc Pomus—Mort Shuman)

Let's Lock The Door**(And Throw Away The Key)** (2:24)

(Roy Farrell—Wes Farrell)

Hang Around (2:52)

(Chip Taylor)

Think Of The Good Times (2:30)

(Wes Farrell—Roy Farrell)

*RCA Records, Inc. (SUS-5252) © 1974

Meet JAY AND THE AMERICANS...

Jay is the leader. He's blessed with a droll sense of humor and some of his imitations are devastating. Believe it or not, he was once a shoe salesman, but gave up the shoe business for show business. Kenney is a prankster. He's also an omnivorous reader and crossword puzzle addict. He's deeply interested in Wall Street and stock investments. Six feet, three inches tall, Kenney seems shy at first meeting, but that quality soon evaporates after a few minutes of conversation.

Sandy is an avid record collector. He's a graduate of New York University where he majored in Business Administration. His amiability and good nature make things a lot easier for the boys when they are on the road.

Marty is the dedicated musician. His guitar is never out of reach. He is starting to score now as a songwriter. His hobby is gardening and someday hopes to own a hothouse full of exotic flowers.

So here are Jay And The Americans and here are a series of performances by them that showcase the sounds and style that has brought them international acclaim. Their hits are here, as are versions of smash successes by other disc stars. Jay And The Americans have made it. And you'll be captured in their camp after you listen to this heavy program of groovy sounds.

Art Direction: Wendy Woodward
Design: Galen Holmes



For a free catalog write to:
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Country Style
SUS-5231



The Sound Of
Leroy Holmes' Orchestra & Chorus
SUS-5247



Viaki Carr
That's All
SUS-5228



Frankie Avalon
SUS-5244



Jackie De Shannon
Lonely Girl
SUS-5229



The 25 Pianos Of Tommy Garrett
SUS-5237



Sandy Nelson
Drums And More Drums!
SUS-5224



This Is Bobby Goldsboro
SUS-5236



Joe & Eddie
Down To Earth
SUS-5210



Sunset Records
A Division of RCA
A Division of RCA

the SHIRELLES sing



The Shirelles Sing The Golden Oldies

SIDE 1

1. **WALKIN' ALONG**
(Winston Willie) 2:14
2. **TEARS ON MY PILLOW**
(S. Bradford & A. Lewis) 2:00
3. **LONELY TEARDROPS**
(R. Gordy - G. Gordy & T. Carlow) 2:32
4. **CHURCH BELLS MAY RING**
(Willow & Craft) 2:05
5. **100 POUNDS OF CLAY**
(R. Elgin - K. Rogers & L. Dixon) 2:05
6. **HEY BABY**
(Samson - Horton) 2:20

SIDE 2

1. **I MET HIM ON A SUNDAY**
(Colby-Owens-Harris & Lee) 2:04
2. **TO KNOW HIM IS TO LOVE HIM**
(Phil Spector) 2:24
3. **CAN'T WE BE SWEETHEARTS**
(Goldner & Cox) 2:22
4. **PLEASE BE MY BOYFRIEND**
(Powell & Navarro) 1:56
5. **MY PRAYER**
(G. Boulanger & J. Kennedy) 3:02
6. **RUNAWAY**
(IX. Shannon & M. Crook) 2:25

The names of Shirley, Beverly, Mickey and Doris when taken separately may, or may not, have special significance to the teen was buyer. However, put 'em together and they add up to the Shirelles—and rest assured, as past trade polls have indicated, there's hardly a pop music lover around who's failed to be impressed by the 'record heights' this foursome has reached. Their seemingly unending hit string is not only the envy of almost every performer on the disk scene, it's a testimonial to the 'lasting power mettle' the femmes possess. Their ability to handle almost any tune imaginable, in any number of vocal styles, is a toast to a talent owned by too few performers gracing today's record stage. The gals have got the goods and the entire trade benefits from their possessions. It's an established fact that a good and exciting record will often stimulate a soft, or sagging disk sales market. If 'medal of honors' were awarded to disk performers the gals would be right in there as a result of their 'above and beyond the call of duty' chart contributions. On both the singles and album levels they've excelled with the best of 'em.

Setting our sights on the LP category, we discover that after Septer's data department had gathered the sales figures on their many solid money-making packages, the set that emerged the leader had been the one containing a reprise of their single successes. This, however, was not looked upon as something strange—since many previous LP's assembling the original hits (by the original artists)—(under the tags of 'golden oldies,' 'golden goodies,' 'oldies by the dozen' and what have you) had been wonderfully successful. What makes the Shirelles case more interesting, though, is the fact that most of these sets were comprised of the sole (and in rare cases two or more) disk prosperity of the

teen market soloists and groups that have found it tough sledding in churning out the most important hit follow-ups. The Shirelles' overabundance of single victories could easily find a volume 2 and 3, etc. counterpart to all the aforementioned LP winners. Since the larks have demonstrated their coin-producing assets in more ways than one it's an LP natural for them to refit a dozen of 'other-artist's hits' in their own inimitable way and have these 12 teen classics make another chart go of it—in a new dress and as an LP team.

Delightfully commencing with a new version of their own handclapping, tricky beat, 'stepping stone,' 'I Met Him On A Sunday,' they proceed to stomp, walk, twist and jump their way over a potpourri of up tempo confessions that include the Diamonds' 'Walkin' Along,' Jackie Wilson's 'Lonely Teardrops,' the Willows' 'Church Bells May Ring' and the tantalizing #1 debut performances by Bruce Channel with 'Hey Baby' and Del Shannon's never-to-be-forgotten, 'Runaway'—which was just that, chart-wise. On the throbbing, pulsating, beat-hall side of the hipwing leader is the Teddy Bears' chart-topper, 'To Know Him Is To Love Him,' Little Anthony & the Imperials' 'Tears On My Pillow' and a superb treatment of the Platters' own up-dating job on the lovely evergreen, 'My Prayer.'

The material's here and so is the 'sound' of the Shirelles. Further insurance in the deck's bid for chartdom is hardly necessary. However, each track happily sports a refreshingly new and top flight instrumental showcase. As what more could a teen record purchaser ask for? Volume 2 maybe?

IRA HOWARD
Editor, Cash Box

MARVIN GAYE

I WANT YOU



MARVIN GAYE

I WANT YOU

SIDE ONE

I WANT YOU* (Vocal)
Leon Ware-T-Boy Ross
Jobete Music Co., Inc.
& Almo Music Corp. ASCAP

COME LIVE WITH ME ANGEL**
Leon Ware-Jackie Hilliard
Better Hall Music Co. ASCAP

AFTER THE DANCE (Instrumental)
Marvin Gaye-Leon Ware
Jobete Music Co., Inc. ASCAP

FEEL ALL MY LOVE INSIDE
Marvin Gaye-Leon Ware
Jobete Music Co., Inc. ASCAP



SIDE TWO

I WANT YOU* (Intro Jam)
Leon Ware-T-Boy Ross
Jobete Music Co., Inc.
& Almo Music Corp. ASCAP

ALL THE WAY AROUND*
Leon Ware-T-Boy Ross
Jobete Music Co., Inc. ASCAP

SINCE I HAD YOU
Marvin Gaye-Leon Ware
Jobete Music Co., Inc. ASCAP

SOON I'LL BE LOVING YOU AGAIN*
Marvin Gaye-Leon Ware-T-Boy Ross
Jobete Music Co., Inc. ASCAP
Arranged by Paul Riser

AFTER THE DANCE (Vocal)
Marvin Gaye-Leon Ware
Jobete Music Co., Inc. ASCAP
Arranged by Dave Diamondberg

Produced by LEON WARE

Associate Producer *T-Boy Ross & **Hal Davis

BASS: Chuck Rainey; WILSON: Falden-Ron Brown; HARRY DAVIS: DRUMS: James Gadson • PERCUSSION: Gary Coleman-John "Jack" Arnold • PIANO & FENDER RHODES: Sanny Burke-John Barnes-Jerry Peters
CONGA & BONGO: Bobby Jean Hall-Eddie "Bongo" Brown • GUITARS: Melvin "Wah Wah" Reginald Parker Jr.-David T. Walker courtesy of Ode Records, Dennis Coffey courtesy of Sussex Records, Inc.-Jay Graydon • Strings & Horns Arranged by Coleclidge Taylor-Peterkin • Rhythm Arranged by Leon Ware
Special Thanks to Berry Gordy, Suzanne de'Asses, Tony Jones, Carol Cassano & Wally Cox
Mixing & Master Engineer Art Stewart • Recording Engineers Art Stewart & Fred Ross • Recorded, Mixed & Mastered at Motown Recording Studio & Marvin Gaye Recording Studio, Hollywood, California 90028
Art Direction: Frank Mulvey • Illustration of an original painting by Ernie Barnes
Executive Producers: Marvin Gaye & Berry Gordy

TS-34251







side a

1. BNS
2. IN + OUT
3. TROUBLE
4. GIRL
5. VOMETS
6. DEDICATED TO NUNU
7. off a little bit
8. clepb

side b

9. HERDES
10. SANTA MARIA
11. MONKEY ON YOUR BAC
12. PLAYED ME CHEAP
13. yeet
14. THAT ANFUL SOUND
(DAT WAY)

BECAUSE
HE
LIVES

STEREO - LP 149-03

Columbia
1954



with
The
Edwards Family

BECAUSE HE LIVES...with

THE EDWARDS FAMILY

Side One

- GOD CAN - Abernathy/SESAC/1:45
(Children)
BECAUSE HE LIVES - Gaither/ASCAP/3:39
(Wilfred & Rachel)
OH, IT REALLY DOESN'T MATTER - 1:06
(Daniel)
THE SWINGING HAMMER - P.D./5:18
with THE THREE NAILS poem - Hersh & Davis/BMI
(Wilfred, Rachel & Elizabeth)
ALLELUIA - Moergerle/ASCAP/2:25
(Wilfred, Rachel & Elizabeth)

Side Two

- IF JESUS SAID IT - Chambers/BMI/2:05
(Elizabeth & Jonathan)
SWEETER GETS THE JOURNEY - Hess/BMI/2:26
(Elizabeth, Jonathan & Esther)
THE GREAT SPECKLED BIRD - Smith/BMI/2:47
(Wilfred, Rachel & Elizabeth)
THE FAMILY OF GOD - Gaither/ASCAP/2:33
(Family)
AT CALVARY - P.D./1:41 (Instrumental)
THE SHEPHERD'S CALL
Rachel Edwards & Phyllis Nichols/2:34
(Wilfred & Rachel)



RACHEL and WILFRED

Many of you have followed our singing ministry from its early days when Vera and I were known as "The Singing Edwards Children" and when Rachel was a part of "The Enyrat Jr. Quartet." You knew us when Rachel and I were married and with Vera we became "The Edwards Trio." You watched each of our children grow from their infancy and heard them sing their first songs publicly. You helped to make our four previous albums a success. During this period of time, some of our friends have gone on to their reward but many new ones have come our way.

My sister, Vera, and her husband are now pastoring and it is difficult for her to be with us as before, but Rachel and I with our four children continue our ministry. You requested a family album with songs as you hear them in revivals, camp meetings and conventions; here it is after much prayer and preparation. You will hear the piano played by Elizabeth who is now 15 years old. Jonathan is twelve and plays trumpet and bass. Rachel and I play our respective instruments, the organ and guitar. During the instrumental, "At Calvary," nine year old Esther joins us with her little accordion. Daniel is six and sings a little song for you besides joining with the older children on the song "God Can" and the entire group during "The Family Of God." You will also hear other arrangements such as solos, duets, and trios. During the song, "The Swinging Hammer," Elizabeth and Jonathan narrate the story, "The Three Nails."

Our prayer is that you will receive a blessing as you listen to this record.

Wilfred Edwards



ELIZABETH and JONATHAN



ESTHER and DANIEL

Records by The Edwards Trio:

- LPM 181 Harmonies
LPM 182 Supertime
LPS 149-01 Music & Melodies
LPS 149-02 Show Me Thy Glory

THE EDWARDS FAMILY

- Route 1 - Box 173
Ridgeville, Indiana 47380

Recorded at
Crusade Studios/Flora, IL.
Roy Harris, engineer

Photography by Dave Peters

WARNING! Check your needle regularly. A defective needle will not only give distorted sound reproductions, but may permanently damage your record. This stereo recording is worthy of the finest needle.



LPS 149-03



The Murk Family in Concert



STEREO
T-MFM-2002

The Murk Family in Concert

The Murk family has been called "one of the gold nuggets in the entertainment world of the Chicago area." The Chicago Tribune described them as "Chicago's equivalent of the famous Von Trapp singers who inspired 'The Sound of Music'."

Jim and Donna Murk and their five children have given over 1,600 concerts in more than 40 states and in several foreign countries. What started out as fun for a family mushroomed by popular demand into a full-time vocation.

Family concerts really began when dad, who was a college professor in history and anthropology, won the national championship of CBS TV's Original Amateur Hour as a lyric tenor in 1962. Invited to a Miami Beach hotel to give Christmas week concerts, he skillfully worked the family into the act, and they have been stealing the show ever since.

Each of the Murk children plays the piano and a concert stringed instrument. All of the violin and cello backgrounds on this recording as well as the quintet "There Is No Greater Love" were played by them.

Audiences at the Murk concerts have ranged in size from several thousand in large conventions and fairs to small clubs, business and church groups. One of their most thrilling experiences was an appearance before members of the U.S. Senate and their staffs in Washington, D.C., by special invitation of one of America's senior senators.

The universal appeal of the Murk family programs lies in their adaptability to almost any type of audience or age group. Everyone can emphasize with the themes of love and cooperation in the home. These are necessary in any household, but especially if a rigorous schedule of activity is going to be maintained. Without mother this would not be possible. Donna Murk not only sings with the family and plays the vibraphone, but also makes all the girls' costume designs, styles their hair, and organizes the children's time so that there is a healthy balance of study, music, work and play.

A great deal of the credit for the success of the Murk family concerts must go to their gifted accompanist Betty Bowman. She not only provides the beautiful piano background for their performances but also arranges most of the vocal and instrumental selections. Betty's ten-year-old daughter Beth plays the flute for this recording.

The two most enduring human values, love and happiness, are the themes of this family concert album. It is music with a message for families everywhere.

Base - Merlin Escort
Drums - Roger Soltz
Cover Photo - Walter Danylak
Jacket Design - Vanides Midlock
Studio - Sound Market Recording
Engineers - Stu Walder and John Michelson

MURK FAMILY MUSICALE
903 NORTH MAIN STREET
WHEATON, ILLINOIS 60187
312-668-7555

STEREO
T-MFM-2002



SIDE 1

LOVE IN A HOME . . . 1:55 (Mercer, dePaul) Commander Publications

MEDLEY FROM OLIVER . . . 11:21 (Burt) Lakeside Music

Consider Yourself As Long as He Needs Me
Where is Love? I'll Do Anything
Oom-pah-pah Who Will Buy?

RAINDROPS KEEP FALLIN' ON MY HEAD . . . 2:32 (David-Bacharach) Blue Star Music

HAVA NAGILAH . . . 2:20 (Traditional Israeli Folk Song) Pro Art Publications

THE MEN IN MY LITTLE GIRL'S LIFE . . . 3:34 (Deane-Candy-Shayne) Jewel Music Co.

SIDE 2

HAPPINESS MEDLEY . . . 3:37

There is More to Life (Carmichael) Lexicon Music
That's the Way to Find Happiness (Peterson) Singipeterson

I Found Happiness (Gaither) Gaither Music
Happiness is the Lord (Stanphill) Singipeterson

THANK YOU LORD . . . 0:46 (Bowman) Bowman Publications

THERE IS NO GREATER LOVE . . . 3:23 (Peterson) Singipeterson

TOMORROW MEDLEY . . . 3:23

If We Could See Beyond Today (Cook-Clayton)
God Hath Not Promised (Flint-Smith) Singipeterson

I Know Who Holds Tomorrow (Stanphill)

SECOND COMING MEDLEY . . . 4:10

My Lord Loves Me (Dunlop)
When He Shall Come (Pearce)
Will It Be Soon? (Johnson) Singipeterson

Will I Win a Starless Crown? (Peterson) Singipeterson
Lord, I Want a Dauiden (Dunlop) Singipeterson
Jesus is Coming Again (Peterson) Singipeterson

WHENIE

TWO RECORD SET

M

a gathering of flowers
the anthology of the mammas & the papas

INCLUDES MANY LYRICS



SIDE ONE: 1. STAY WITH US (COTTON) / MONDAY, MONDAY 2. THIS STORM IS AIN'T FINE / GO WHERE YOU WANNA GO / I GOT YOUR NAME

SIDE TWO: 1. DANCING IN THE STREETS (ONE) / WAS A TIME I THOUGHT 2. CREEPY / WHEY / DANCER IN A

SIDE THREE: 1. I CAN'T WAIT 7. DEDICATED TO THE ONE I LOVE 3. FREE ADVICE 3. DO YOU WANNA DANCE 4. SWAGGER (PART 1)

SIDE FOUR: 1. GOT A FEELIN' 2. NO SALT ON HER TAIL 3. WORDS OF LOVE 4. I SAW HER AGAIN (A) / TIGHT 5. DID YOU EVER WANT EVERY 6. CALIFORNIA DREAMIN'

ORIGINAL RECORDING PRODUCER: LOU ADLER / EXECUTIVE PRODUCER: JAY LASKER / ART DIRECTION: PETER WHITTE / GRAPHICS:



DSY-50073



PEDRITO RICO en NUEVA YORK



EL ESCAPULARIO • ME LO DIJO PEREZ
LA HORA • CHICO YEH, YEH.
LA VIA QUE ME PIDIERAS • LA LUNA Y EL TORO



A DIVISION DE MONSIEUR RECORDS, INC.

LA PERRITA PEQUINESA • CARTAGENERA
SE LLAMA MARIA • EL MUNDO
TYPICAL SPANISH • LA YENKA

PEDRITO RICO en NUEVA YORK

SIDE A TIME

- | | |
|---------------------------|------|
| 1. EL ESCAPULARIO | 4:48 |
| 2. ME LO DIJO PEREZ | 2:04 |
| 3. LA HORA | 2:33 |
| 4. CHICO YEH, YEH | 2:04 |
| 5. LA VIA QUE ME PIDIERAS | 4:20 |
| 6. LA LUNA Y EL TORO | 3:20 |

SIDE B TIME

- | | |
|-------------------------|------|
| 1. LA PERRITA PEQUINESA | 2:13 |
| 2. CARTAGENERA | 2:07 |
| 3. SE LLAMA MARIA | 4:15 |
| 4. EL MUNDO | 2:14 |
| 5. TYPICAL SPANISH | 2:17 |
| 6. LA YENKA | 2:03 |



PRODUCED BY PANCRO CRISTAL

D. J.
NOT FOR SALE

La música de LA MADRE PATRIA, ESPAÑA, siempre ha gozado de mucha popularidad entre no solamente los países de latino-américa, sino mundialmente, por lo tanto puede considerarse muy popular.

Entre los intérpretes de dicha música, uno de los que más se ha destacado, alcanzando grandiosos triunfos alrededor del mundo por años consecutivos lo ha sido PEDRITO RICO, por cuya razón le han denominado "EL ANGEL DE ESPAÑA".

Conoció de los triunfos de PEDRITO RICO, por sus actuaciones en CUBA, donde hubo de consagrarse como ídolo de toda la juventud, además de ser admirado y querido por las personas adultas, que vieron en él, un fiel intérprete de la música española, presentada con el inigualable Don, que solamente lo hace PEDRITO RICO.

EL ANGEL DE ESPAÑA, no es nuevo en el mercado de los discos, hace algunos años fue uno de los cantantes que más discos vendió en toda América, y es precisamente basado en la seguridad de ese gran potencial, además de que el pasar de los años le ha hecho más firme en sus interpretaciones, mejorando continuamente su acto, y poniéndole mucho más énfasis a su acariciante voz, que TICO le ha firmado un contrato, para grabarlo con nuestro sello, porque estoy convencido, que con la calidad de PEDRITO RICO, y escogéndole los temas que este disco de larga duración contiene, hemos concebido la combinación perfecta, el mejor intérprete de la música moderna y española, y los mejores temas hechos populares por ese gran cantante PEDRITO RICO.

Ay si yo pudiera, grabar en este disco además de su magnífica voz, toda la chispa y el arte que refleja PEDRITO RICO en sus presentaciones conjuntamente con su cantar....

Pero eso lo ponemos a la opinión del público, que en definitiva es quien mantiene a PEDRITO RICO, trabajando constantemente ya sea en España, su tierra natal, como en Estados Unidos y los países de Latino-américa.

Pancho Cristal

The music of Spain, has always been in popular demand, and among the top artists who have traveled all over the world to expose this music with great success. PEDRITO RICO is the best of all of them.

Nicknamed "THE ANGEL FROM SPAIN", Pedrito Rico started very young as a singer-dancer in the art of Flamenco, and in a short time has risen to great popularity among all the Latin American countries, and has won a great number of fans here in New York as well.

In this LP, TICO RECORDS has tried to record, not only his fine tenor voice, which will surely please the listener, but has tried to capture part of his fiery act of love songs and sorrowful ballads.

PEDRITO RICO has made movies, is continuously working on TV shows in Spain and Latin America, and has been one of the top sellers of recordings done in previous years. Not a newcomer to the record trade, in this LP he has recorded some of the songs which have previously sold into the millions, plus new selections that are sure to please any music lover.

Pancho Cristal

HARRY CHAPIN VERITIES & BALDERDASH



WHAT'S IN THE CHAIN? / 4:44
I WANNA LEARN A LOVE SONG / 4:10
SHOOTING STAR / 4:02
20 000 POUNDS OF DANANAS / 5:45
SHE SINGS SONGS WITHOUT WORDS / 4:31

WHAT MADE AMERICA FAMOUS? / 6:53
VACANCY / 4:00
HALFWAY TO HEAVEN / 6:30
SIX STRING ORCHESTRA / 5:25

ARRANGED AND PRODUCED BY PAUL LEKA


This album is dedicated to Sandy
who has been more than
dedicated to me for 8 years.
May I be someday what she is for me.

SPECIAL 4 PAGE LYRIC SHEET ENCLOSED



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CONTEMPORARY
RECORDS S7614 

Hampton Hawes

The Green
Leaves
of Summer



Hampton Hawes Trio: "The Green Leaves of Summer"

HAMPTON HAWES, piano; MONK MONTGOMERY, bass; STEVE ELLINGTON, drums.

THE GREEN LEAVES OF SUMMER reveals Hampton Hawes as an original, mature, fully developed artist. Hamp, in his middle thirties and youthful, as the recent cover photo indicates, is young enough to be responsive to the kinds of changes which have swept the jazz world in recent years, and is old enough to be fully a part of the jazz tradition. He is searching and reaching for the new, yet makes full use of the basic jazz elements—spirits, blues, swing, and the Charlie Parker inspired revolution of the 1940s. In case performing Porter, Gershwin, Arlen or Kern, Hamp nevertheless remains earthy and blues-rooted. "I try to advance and play modern changes, and study, and try to go into music as I can," Hampton once said, "but still I say always put your feet."

A feature article on Hamp in the January 1964 issue of *Sepia* is headlined "Profile of a Jazz Giant," and that is an apt description. Ralph J. Gleason in the *San Francisco Chronicle* (Jan. 12, 1964) wrote: "Hawes is one of the examples of how the influences in jazz have merged. He applied to the piano the jazz concept and style of Charlie Parker, the alto saxophonist, just as a generation prior he applied to the piano the concept and style of trumpeter Louis Armstrong."

"In addition, Hawes placed great emphasis on the blues feeling and the use of blues chords in almost any kind of context. His style had a great bearing on the so-called 'funk' or blues-based jazz of the late '60s."

"Andre Previn, for instance, was heavily influenced by Hawes. [Ed Note: A fact which Previn himself acknowledged in a Down Beat interview, Nov. 7, 1965. Previn said: "I think Hampton Hawes is a marvelous pianist... an awful lot of pianists who have been categorized in print as being influenced by Horace Silver or being Horace imitators, really come much more out of Hamp... in the overall structure of current piano playing, I think he's left a much bigger mark than people realize. A lot of the things he played I find in an awful lot of records!"]"

Gleason continues: "Oscar Peterson is another pianist influenced by Hawes, and you can hear echoes of the Los Angeles musician in Vince Guaraldi, Junior Mance and Bobby Timmons."

HAMPTON HAWES WAS BORN IN LOS ANGELES, November 13, 1928. His first musical memories are of the choir in his father's church. Hamp's older sister was studying piano; when he was four he listened to her and "when she got up, I would go to the piano and try to do what she's been doing." Though self-taught, by the time he was in Polytechnic High School, Hamp was good enough to work professionally. At sixteen he joined the Musicians' Union. By 1947 his budding career was given permanent direction when he played for eight months with Charlie Parker in Howard McGhee's "Think Parker has influenced me more than anybody." Hamp says, "even piano players."

In the early 1950s Shorty Rogers was so impressed he used Hamp on his first Giants album. That led to a job at The Lighthouse where he played with Art Pepper, Jimmy Giuffrè, and Shelly Manne. An example of his playing in 1953, and one of my favorite tracks of the period, is *All the Things You Are on Sunday Jazz a la Lighthouse*, Contemporary CS501. Just when things were going pretty good, Hamp says: "Uncle Sam stepped in and I got drafted. Next overseas, he spent time in Tokyo where he encouraged several young Japanese jazz players, among them Thosko."

His return to Los Angeles, Hamp says, was soon attracted an enthusiastic following, and in June 1955 recorded the first of a long series of Contemporary sessions under an exclusive contract, which, happily, has been renewed often, and is still in effect. That first album (Contemporary CS305) created a sensation nationwide. *Down Beat* critic Nat Hentoff, in a five

Side 1

VIRED BLUES by Miles Davis. (Prestige Music Co. BML Time: 5:25.)

THE GREEN LEAVES OF SUMMER by Paul Francis Webster and Dmairi Tiomkin. (Loe Fest, Inc. ASCAP. Time: 5:13.)

ILL WIND by Ted Koehler and Harold Arlen. (Arko Music, Inc. ASCAP. Time: 3:50.)

ST. THOMAS by Sonny Rollins. (Prestige Music Co. BML Time: 3:10.)

Side 2

SECRET LOVE by Paul Francis Webster and Sammy Fain. (Kernick Music Corp. ASCAP. Time: 3:50.)

BLUE SKIES by Irving Berlin. (Irving Berlin Music Corp. ASCAP. Time: 3:20.)

THE MORE I SEE YOU by Harry Warren and Mack Gordon. (Bregman, Voco & Conn, Inc. ASCAP. Time: 3:30.)

G. K. BLUES by Hampton Hawes. (Contemporary Music, BML Time: 4:08.)

Recorded at Contemporary Records' studio in Los Angeles, February 17, 1964. Sound by Howard Holzer. Produced by Lester Koenig.

sat review, wrote: "Hawes comes through here as potentially the most vital young jazz pianist since Bud Powell in terms of fire, soul, and beat." Other accolades followed. *Metronome* Yearbook for 1955 hailed him as an "Arrival of the year," and the 1956 *Down Beat* critics poll voted him "New Star of the Year."

In the years that followed Hamp toured the country with his trio, recorded, and continued to develop personally and musically. His albums for Contemporary were widely praised. Of his remarkable three volume set, *All Night Session*, *Down Beat*'s John Tynan (rating it five stars) said: "Hawes emerges as one of the foremost jazz piano talents of our generation."

Leonard Feather, in his 156 liner notes for Hamp's album *For Real* (with Harold Land, Scott La Faro and Frank Butler, Contemporary MS389/S3788) summed up Hamp's position in the jazz world: "Hampton Hawes has earned the near-unanimous respect of musicians, critics and jazz fans everywhere."

THE TRIO HEARD ON THIS ALBUM is Hamp's regular group, which was heard on the 1954 *Purple Onion* and *Shelly's Manne Hole* in Los Angeles and the *Jazz Workshop* in San Francisco. Monk Montgomery came to national attention in 1957 with *The Mastersounds*, a cooperative group with which he played the French electric bass. Monk, however, had been extremely well-regarded for years before that in Indianapolis, where he and his brothers Wes and Buddy were generally at the center of the jazz scene. Monk (William H. Monk) who was born in Indianapolis October 10, 1921, is like Hamp, a self-taught musician with an uncanny ear. Apart from working with his brothers, he has played with George Auld, Art Farmer and Lionel Hampton. Ten years ago his phrasing was heard on *My Favorite Things* by Hampton and Contemporary CS502, a recording made in Paris. In the last year Monk has been concentrating on string bass again.

This is the first record date for twenty-two year old Steve Ellington, and the fulfillment of a long standing desire to play with Hamp. "In 1958 after hearing one of Hamp's records

I told myself, someday I'm going to play with him." Five years later in the fall of 1963 he walked up to Hamp in front of the Metro Theater in Los Angeles and told him that. Hamp tried him out, put him to work. Born in Philadelphia July 26, 1942, Steve started playing at six, "just picked it up," and at fourteen was playing professionally with a blues band in Philadelphia. Later he studied at Boston Conservatory, and played in Boston with Sam Rivers and Herk Pointer. He made Los Angeles by way of Honolulu where he worked for fourteen months with Hadda Brooks, Joe Castro, and June Christy. He is a first cousin of Miles Davis' nineteen year old drummer, Tony Williams.

THE PROGRAM CHOSEN BY HAMP reveals the many aspects of his style, his improvisations, his command of complex harmonies and intriguing ways of voicing chords; he keeps his left hand active, not merely punctuating with rhythmic accents, but enriching the harmonies, and playing counter lines; his inventions and variations are based on melodic elements, as well as harmonic patterns; he has technique, and he has soul.

Viroid Blues by Miles Davis opens the program in a typical Hawes groove, with a series of very free and imaginative variations on the blues pattern.

Green Leaves is one of the most requested performances in Hamp's repertoire. "I saw the picture *On the Alamo*, and fell in love with the song, and immediately began to play it." To my knowledge, Hamp is the only jazzman to realize its potential, and has made it so much his own, it could well become as associated with him as *My Favorite Things* is with Coltrane. The incessant rhythmic pattern which Hamp establishes after his sensitive ad lib chorus, provides a firm base for his jazz improvisation.

Ill Wind also starts with an unaccompanied ad lib section. Hamp enjoys free, melodic solos of this sort, and in his club appearances often plays this, establishing a rapport before the entrance of the rhythm section. Most pianists find the temptation to indiscriminate use of Taumescus rare and arpeggios irresistible. Fortunately Hamp has this situation under control, and his ad lib solo dig deep into the harmonic and melodic elements of the composition.

The performance of the clypsio-indulgent *St. Thomas* by Sonny Rollins, is based on what Steve Ellington calls "a free jogging Afro-Cuban rhythm." Hamp uses the two-handed unison technique of the Latin pianist but plays with a jazz conception rather than in Latin style.

Secret Love is a straightforward jazz performance of the lovely Sammy Fain melody. Taken at a faster than usual tempo, it shows how well Hamp creates a purely personal and emotional atmosphere. He says that he likes to play it more or less free. I've got to dig a tune and really want to play it."

Blue Sier, like *Ill Wind*, is a song Hamp has played for many years, but in which he has recently found new harmonies which interest him. At the end of ad lib solo, the trio plays a melodic chorus and an unusual "free" chorus, before getting into a more conventional blues groove. It's still *Blue Sier* of course, but with a new twist.

The More I See You, a ballad from the film *Diamond Horseshoe* (1945), and *G. K. Blues*, improvised on the spot, bring the set to a relaxed and swinging close.

By LESTER KOENIG

Cover photo by Roger Marshall. Cover design by George Kordian. Album front & inner © 1964 by Contemporary Records, Inc.

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ERROLL GARNER, BENNY CARTER, HOWARD McGHEE,
VIC DICKENSON, WARDELL GRAY, STAN GETZ, NAT KING COLE

FACE A

- 1 - **LOVER** (Rodgers - Hart)
- 2 - **BLUE LOU** (Sampson)
- 3 - **"C" JAM BLUES** (Ellington)

FACE B

- 1 - **ONE O'CLOCK JUMP** (Basie)
- 2 - **I GOT RHYTHM** (Gershwin)

Original rec. by G.N.P. Crescendo

DISCOGRAPHIE

Howard McGhee (tp); Vic Dickenson (tb); Benny Carter (as);
Wardell Gray (ts); Erroll Garner (p); Irving Ashby (g); Red Callender (b);
Jackie Mills (dm).

Pasadena, 29 avril 1947

ONE O'CLOCK JUMP

Wardell Gray (ts) et les rythmes.

BLUE LOU

Sans Wardell Gray.

LOVER

Charlie Shavers (tp); Willie Smith (as); Stan Getz (ts); Red Norvo (vibes);
Nat King Cole (p); Oscar Moore (g); Johnny Miller (b); Louis Bellson (dm).

Pasadena, 23 juin 1947

I GOT RHYTHM

Ernie Royal (tp); Wardell Gray (ts); Vido Musso (ts); Arnold Ross (p);
Barney Kessell (g); Harry Babasin (b); Don Lamond (dm).

Fin 1947

"C" JAM BLUES

Actif promoteur de la Californie, Gene Norman organisait hebdomadairement pour son programme radiophonique « Just Jazz » des concerts enregistrés au Civic Auditorium de Pasadena ou à l'Empire de Los Angeles avec les plus grands jazzmen de l'époque (voir concerts de Dizzy Gillespie, Lionel Hampton et Erroll Garner). Ce sont quelques moments de ces concerts que nous avons réunis dans cet album qui comprend notamment la mémorable interprétation de « Blue Lou » de Wardell Gray accompagné par Erroll Garner que nous retrouvons seul, avec les rythmes, dans « Lover ».

Les autres interprétations sont des « Jam Sessions » typiques de l'époque ou nous retrouvons Wardell Gray dans « One O'Clock Jump » et « "C" Jam Blues », « I Got Rhythm » nous offre un Charlie Shavers désopilant. Mais nous ne saurions passer sous silence la participation de Benny Carter, Howard McGhee, King Cole, Stan Getz, Willie Smith pour ne citer que les plus prestigieux.

An active California promoter, Gene Norman organised, for his weekly radio programme « Just Jazz », concerts recorded at the Pasadena Civic Auditorium or the Los Angeles Empire by the leading performers of the period, among them Dizzy Gillespie, Lionel Hampton and Erroll Garner. Released on this album are a number of highlights from those concerts, including the unforgettable performance of « Blue Lou » by Wardell Gray accompanied by Erroll Garner, who later solos, with rhythm backing, in « Lover ».

The other tracks include a number of sessions typical of the era - Wardell Gray in « One O'Clock Jump » and « C Jam Blues », « I got rhythm » shows Charlie Shavers at his most amusing, while the collection also features Benny Carter, Howard McGhee, King Cole, Stan Getz, Willie Smith among others.

LSC-2834 STEREO

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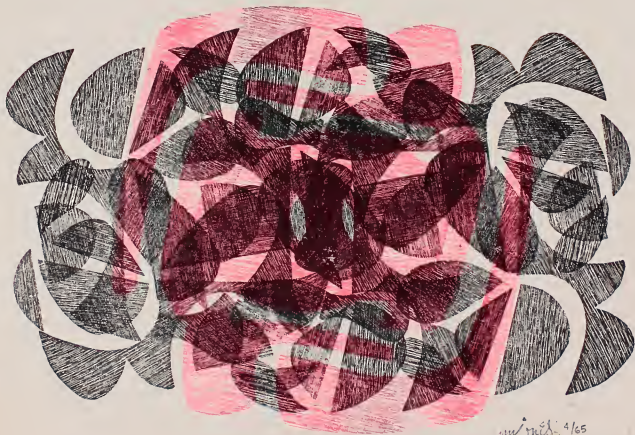
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Boston Symphony Orchestra/Erich Leinsdorf

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Boston Symphony Orchestra/Erich Leinsdorf
Produced by Richard Mohr • Recording Engineer: Anthony Salvatore



During a week of intensive recording in Symphony Hall, Boston, seating plans for the Orchestra were laid out simultaneously on the stage and on the floor. Among the works recorded with the floor set-up was the Prokofiev Sixth.

What Is DYNAGROOVE Sound?

Dynagroove sound is more than a commercial catchword. It is an artist-scientist team realization. It pushes "fidelity" into a new, dynamic era not merely by striving to "capture the concert hall sound on records," but by taking into account the very special needs of the *home listener*. The person who looks to records for musical satisfaction is a human being equipped with ears, an intellect and a familiarity with the concert hall and opera house, but his home listening environment is far different from that of a huge auditorium designed for large-scale musical performances and large audiences.

The *Dynagroove* system criteria were set up around a series of recognized sound characteristics which would best reveal a musical performance under home listening conditions. We found that this series conformed to a quality we call "*observed musical clarity*," a measurable standard for clarity of musical design. This means many things to all of us who must think in terms of such quantities as presence, separation of instrumental voices, dynamic growth and intensity, clarity of characteristic timbres, weight of orchestral texture, perspective, sound positioning, and still others which, in variable degrees, we can control by technical means. To the listener, however, it means simply that this quantity

of musical clarity assures him of being able not only to hear but also to *perceive with greater realism* the musical sound from phonograph records played at the loudness level most comfortable in his particular acoustical environment.

Musical and engineering planning

How does the music dictate the technical conditions that will prevail? The dynamic actions begin with restudying the score in relation to the musical forces performing in the particular hall where the recording will take place. This leads to the combined musical and engineering planning from which the conditions for the initial recording are developed.

In this recording of the great Prokofiev expression of victory in Europe in 1945—his Sixth Symphony—the musical-technical planning was first concerned with exposing the clarity and detail of the score. Obtaining this definition in an acoustical environment of excessive reverberation—the empty Symphony Hall in Boston—required moving the entire orchestra from the stage and deploying it over the seating area of the hall at various elevations so that only three microphones could effectively capture each sound. In this way, the

Photography: Henry Jones, Boston

The background is a dark, textured, brownish-grey surface. On the left side, there is a silhouette of a tree with many bare branches. On the right side, there is a light-colored, possibly white or cream, hat with a dark band, tilted at an angle. The overall mood is somber and artistic.

Joseph Cotton

COTTON STYLE
In Dub Poetry

STUDIO ONE
11 6 66



SIDE A

1. Hold Up Yuh Head
2. Lawd We Fi Fren
3. For Thy Faith
4. No Bad Bwoy Business
5. Cotton Style

SIDE B

1. Hands In Hand
2. Jah Jah A De Ruler
3. Put Yuh Right Foot
4. England Girls
5. Record Shop Business

MUSICIANS

Bass-Errol, Francis, Glen Brown, Val Douglas & Flabba Holt
Drums-Fish Clark

Guitar-Eugene Gray, Bingy Bunny & Glen Brown
Keyboards-George Clark, Glen Brown & Joe White
Organ-Glen Brown, Aston (Family Man) Barrett
Background Vocals-Glen Brown

"Cotton Style" recorded at: BBMC Studio, London, England
Engineer-Sid Bucknor, accompanied by Glen Brown
Patrick Studio, London, England

Engineer-Patrick, accompanied by Errol Francis
Rythm track recorded at: Randy's Studio, Kgn. Jamaica
Engineers-Karl Pitterson & Pat Kelly
Album design & illustration-T. Smith

All songs written & composed by Glenmore Brown & Joseph Cotton
Arranged & produced by Glenmore Brown

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SIDE B
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Chorus: **BEVERLY ABBOTT, CHARMAIN YATES,
RUPERT PHILO, SLIP SLIDE,
CONROY JAMES**

Mixing Engineer: **AKILI WALKER**
Cover Photo: **THADDENS PRICE**

All Songs Composed By **CONROY JAMES (Slane)**.

Special thanks to the many people who help to make this album possible.

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Junior Soul

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SECOND CHANCE

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DANIEL BARENBOIM
BEETHOVEN SONATAS
ALBUM 3

NO. 21 IN C, OP. 53
("WALDSTEIN")
NO. 31 IN A FLAT, OP. 110

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Debussy IMAGES FOR ORCHESTRA
Gigues/Ibéria/Rondes de printemps
Boston Symphony Orchestra/Charles Munch



Debussy

IMAGES FOR ORCHESTRA

Gigues • Ibéria • Rondes de printemps

Boston Symphony Orchestra • Charles Munch, Conductor

Musical Director: Richard Mohr • Recording Engineer: Lewis Layton

Images for Orchestra was originally planned as a suite of pieces for two pianos, titled *Gigue triste*, *Ibéria* and *Valse*. The piano version completed, Debussy obviously saw that the wide range of orchestral color would make his music infinitely more expressive of his ideas, and so, over a period of years, and with the assistance (in the case of *Gigues*) of his friend André Caplet, he orchestrated the suite. *Ibéria* was the first of the three pieces to be publicly performed (January 26, 1913); and indeed, performances of the other members of the suite are comparatively rare; which makes this recording, by an acknowledged master like Charles Munch, the more treasurable.

A jig is normally a gay dance, of Scottish origin but surviving most vigorously in Ireland and, in its artistic adaptations, in the music of Italian, German and French composers. Debussy's *Gigues* is not altogether merry; but it is vigorous, and threaded with a kind of sardonic humor. Its rhythm is brisk enough, but the wedding of melodic line and rather acidulous orchestration suggests mockery and irony that recall Debussy's own little *burlesques*—*Minstrels*, or *General Lavine*. Thematically there are two principal ideas, each implying, but not employing, folk tunes—probably from Normandy. The first thematic fragment is noticeable in the solo *oboe d'amour*; the second is taken by the bassoon.

Ibéria presents a portrait of Spain, a "key-hole image," if you will, but authentic even if impressionistic, in a way that not even Spanish composers have achieved. This is the more remarkable when we recall that Debussy's only direct contact with Spain and its people occurred when he visited San

Sebastian for a few hours, to witness a bullfight. Yet, according to Manuel de Falla, Debussy "created spontaneously such Spanish music as might be envied him—who did not really know Spain—by many others who knew her only too well."

Ibéria is divided into three sections. The first: "PAR LES RUES ET PAR LES CHEMINS" (*The Highways and Byways*)—Musicological autopsies with respect to his music were repugnant to Debussy, and certainly are not consonant with the purpose and nature of Impressionist music. But we may be forgiven if we pleasurably anticipate the burning colors in which the music is first presented; or the agile rhythms, accented by the hard, dry sound of castanets, that move this music; or the lovely brief songs given to various instruments; and, finally, the combining of these in an intricate, hotly colored fabric of tone. And then:

"LES PARFUMS DE LA NUIT" (*The Fragrance of the Night*)—Spanish nights can be grim and chill; sometimes they are dark and warm, tremulous and languorous and bewitched by murmurous shadows. Muted strings suggest the fragrant darkness, vibrant with aromatic airs from a thousand hidden gardens; fugitive hints of celesta, tambourine, xylophone, like faint stars in a black sky, make the night darker. The perfumed night pulses with secret ardors and urgent wooings, and, "avec une grande intensité dans l'expression"—as Debussy directs—the orchestra moves to a brief climax; then the movement ends with mysterious communings of stopped brass, woodwinds and solo violin; and there is the distant, drowsy sound of bells. Then:

"LE MATIN D'UN JOUR DE FÊTE" (*The Morning of*

a Holiday)—The night has come and gone, brightening little by little into the fierce sunlight of a Spanish summer. Where are the fantasies of those lost enchanted hours? Where the longings, where the pain? The music remembers them with mockery, the glaring light exposes them without charity, the cynical Spanish eye looks upon their distorted recollection, and the Spaniard smiles and shrugs and saunters. Now for the life and swift diversions of the day; now for processions and games and feasting!

Rondes de printemps (*Spring Dances*)—is the section of the suite originally entitled *Valse*. The title is hardly obscure, the music no more so; and since Debussy, more than most composers, had a horror of musical analysis and critical comment, it would be discreet to forego what pleasures there might be in a dissection of this ingratiating music. One may perhaps be forgiven for noting a detail which might escape the casual listener, and one which is rare in Debussy's music: the explicit use of a folk tune. It occurs, disjointed, at intervals here. The tune is an ancient French dance-song, "Nous irons plus au bois." In the sophisticated setting Debussy gives it, it gains a kind of charm not at all inherent in it.

Notes by CHARLES O'CONNELL

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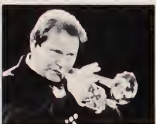
OLIVER JACKSON



SLAM STEWART



NORRIS TURNEY



WARREN VACHE



AL COHN

GEORGE WIEN piano
HAROLD ASHBY tenor saxophone
SCOTT HAMILTON tenor saxophone
OLIVER JACKSON drums
SLAM STEWART bass
NORRIS TURNEY alto saxophone & clarinet
WARREN VACHE cornet
Special Guest:
AL COHN tenor saxophone

SIDE ONE

1. **TICKLE TOE (6:51)**
(Lester Young, Jon Hendricks) Warner Brothers Inc. — ASCAP
2. **MOOD INDIGO (7:49)**
(Lester Young, Jon Hendricks) Bigorth Duke Ellington Music/Mills Music Inc. — ASCAP
3. **LOVE ME OR LEAVE ME (10:23)**
(Walter Donaldson, Gus Kahn) Anne Rachel Music Corp./Dandelion Publishing Co./Gus Kahn Music Co./Telapag Music Co. — ASCAP

SIDE TWO

1. **THESE FOOLISH THINGS REMIND ME OF YOU (6:14)**
(Holt, Marvell-Jack Strachey, Harry Light) Boudle C. Boush & Howles Inc. — ASCAP
2. **TAKE THE 'A' TRAIN (7:07)**
(Billy Strachorn) Tempo Music Inc. — ASCAP
3. **THINGS AIN'T WHAT THEY USED TO BE (9:16)**
(Meyer Ellington) Tempo Music Inc. — ASCAP
4. **THROUGH FOR THE NIGHT (2:56)**
(Tommy Young) Michael H. Goldsen Inc. — ASCAP

Executive Producer: Carl E. Jefferson

Produced by George Wein
Recorded live at Internationales Jazz Festival
Bern, Switzerland May 1987
Recording Engineer: Peter Pfister
Assembled at PER, Hayward, CA
Assembled by Phil Edwards
Mastered by George Horn
Art Direction: Kent Juddkins
Liner Photographs by Herb Snitzer except:
Scott Hamilton photo by Kinjiro Miyazaki

This recording is dedicated to memory of Slam Stewart

This album is also available on Compact Disc and cassette, with liner notes and technical information included.

Also on the Concord label:
CD 260 "THE NEWPORT JAZZ FESTIVAL ALL-STARS"

CO-343



WRITE FOR FREE CATALOG
Concord Records, P.O. Box 945, Concord, CA 94522

All star jazz groups are usually things of the moment, brought together for one engagement or possibly a short tour. When George Wein assembled the Newport Jazz Festival All-Stars in 1983, he was reviving a type of group that had once been an adjunct of the Newport Festival which he had founded in Newport, R.I. in 1954, where it continued to be held every summer into the early 70s. In the winter months of the 1960s he often made tours with varying groups of Newport All-Stars which served as a promotional reminder of the summer festivals.

After the Festival was moved to New York in 1972 the tours lapsed for more than a decade. Wein revived them in 1983 because, he says, "I wanted to hear the music of the era that I love."

That era is the era of Louis Armstrong, the era of Benny Goodman and the swing bands, large and small. In the more than 30 years since Wein started his Festival, audience tastes have changed and, as a businessman who must fill a lot of seats at his festivals (he puts on a number of festivals around the world every year), Wein now finds that he cannot always present the music of that era he loves at his own festivals.

So the All-Stars are a means of satisfying his own musical taste which apparently reflects the taste of enough jazz fans to keep the group touring successfully every year. The unusual thing about these All-Stars is that they have become a permanent group. The original 1983 group — Warren Vache, cornet; Scott Hamilton, tenor saxophone; Norris Turney, alto saxophone; Slam Stewart, bass; Oliver

Jackson, drums; and George Wein, piano — were still playing together in 1987. The only change was the addition in 1985 of the one time Ellington saxophone star, Harold Ashby, giving the group a three-man saxophone section. In this recording, the section is expanded to include four saxophones because Al Cohn, who had been an alternate with the All-Stars on various occasions in the past, happened to be playing at the Internationales Jazz Festival in Bern, Switzerland, in May 1987, while the group was there, and was invited to join them for the recording at the festival.

Appropriately, the two Ellingtonians in the group — Harold Ashby and Norris Turney — are teamed on an Ellington tune, *Mood Indigo*. On *Tickle Toe* and *These Foolish Things* the saxophonists are Cohn and Hamilton, and on *Love Me Or Leave Me* and *Things Ain't What They Used To Be* all four get solo shots.

This, unfortunately, is the last recording on which the regular Newport All-Stars will be heard. Slam Stewart, the brilliant bassist who mixed humor with virtuosity during his 40-year career, died a few months after this recording was made. He began his humming and bowing technique in the late 1930s when he was half the team of Slim and Slam (remember "Flat Foot Floogie"?), and he matched musical wits with Art Tatum as a member of Tatum's trio in the 1940s. He was still playing brilliantly in Bern in 1987 and on this, his last recording, he was able — without realizing it — to leave us a spoken farewell.

JOHN S. WILSON

Sandy
Reyes

el
TIBURON

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OMAR
SocL

Lado A

La Saca de Mujeres

(D.R.)

Nada me Importa

(CHICO ALEJANDRO / SANDY REYES)

Para Mía la Cuerpo

(D.R.)

Este Amor Jamás

(D.R.)

Lado B

Mi Mundo Mi Amante y Mí

(TE VOY A ENSEÑAR)

(PAPEL CEFERO)

Los Tres Sonidos

(D.R.)

Prohibido

(PALTU ORTEGA)

Quisiera Ser

(CHICO ALEJANDRO)



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S.R. Records

/PRODUCTOR/

Sandy Reyes

/ARREGLOS/

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1- Juan Valdes

2-3-4- Manuel Pineda

LADO B

1-2-3- Manuel Pineda

4- Juan Valdes

/GRABACION/

Studio Crescendo, P.R.

ING: Gerardo (PAPO) Rios

STUDIO EMCA, San Juan, D.R.

ING. Salvador Marrero

MEZCLA: Joly Bata

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The Laymen



The Laymen

SIDE 1

The Message of His Coming

(R.E. Winsett) Gospel Publishing House/SESAC/2:22

I'll Meet You There

(Frank White) 2:36

Sail On Over

(William V. Funderburk) Singing Americans Music/BMI/2:09

Ready To Leave

(Larry Spears) Rex Nelson Music/BMI/2:19

In My Robe of White

(Geniece Ingold Spencer) Homeward Bound Music/BMI/2:08

SIDE 2

Somebody Prayed For Me

(Huey Gerald Murphy) Pleasant View Music/ASCAP/2:29

You Ain't Seen the Last of Me

(Ronny Hinson) Songs of Calvary/BMI/3:02

Home

(Rusty and Tanya Goodman-Aaron Wilburn) First Monday Music/
Prime Time Music/ASCAP/2:38

The Little Boy From the Carpenter Shop

(Friend) BMI/4:06

I Think I'll Read It Again

(Sandy Knight) Kingsmen Publishing Co./BMI/2:50

The Laymen would like to praise God for the opportunity to make this, our sixth album, and as we use it to spread the message of our Lord and Savior, Jesus Christ, we pray that it will be a blessing and spiritual uplifting to all who hear it.

Jim, Randy, and Deanna welcome the addition of LaDonna Hart as pianist and David Lewis as drummer. The addition of the talents of these dedicated young Christians make the sound of The Laymen better than ever.

To all our families and friends who support and pray for us, let us say "Thanks" and may God continue to bless you and may you continue to pray for us. —THE LAYMEN

Randy Burch/bass guitar
Willie Rainsford/piano/electric piano/clavinet
Appears courtesy of Audiograph Records
Jim Baker/steel guitar
Doyle Grisham/rhythm/lead guitar
David Lewis/drums
LaDonna Hart/piano

Produced by/Louie Swift
Engineer/Chuck Haines
Recorded at Toy Box Studio,
Nashville, Tennessee
Cover photo/Kozla Photography,
of Warner-Robins, GA
779 Walnut St. (912) 923-5143

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RANDY BURCH, (912) 922-5138

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ALL HUNG UP

WHISKEY ON A SUNDAY







*I Am
The
Nation*

ATLANTA FEDERAL SAVINGS'
FREEDOMS FOUNDATION AWARD WINNER
1966



I Am The Nation

I WAS BORN on July 4, 1776, and the Declaration of Independence is my birth certificate. The bloodlines of the world run in my veins, because I offered freedom to the oppressed. I am many things, and many people. *I am the nation.*

I am 195 million living souls — and the ghost of millions who have lived and died for me.

I am Nathan Hale and Paul Revere. I stood at Lexington and fired the shot heard around the world. I am Washington, Jefferson and Patrick Henry. I am John Paul Jones, the Green Mountain Boys and Davy Crockett. I am Lee and Grant and Abe Lincoln.

I remember the Alamo, the Maine and Pearl Harbor. When freedom called I answered and stayed until it was over, over there. I left my heroic dead in Flanders Fields, on the rock of Corregidor, on the bleak slopes of Korea and in the steaming jungle of Vietnam.

I am the Brooklyn Bridge, the wheat fields of Kansas and the granite hills of Vermont. I am the coal fields of the Virginias and Pennsylvania, the fertile lands of the West, the Golden Gate and the Grand Canyon. I am Independence Hall, the Monitor and the Merrimac.

I am big. I sprawl from the Atlantic to the Pacific... my arms reach out to embrace Alaska and Hawaii... 3 million square miles throbbing with industry. I am more than 5 million farms. I am forest, field,

mountain and desert. I am quiet villages — and cities that never sleep.

You can look at me and see Ben Franklin walking down the streets of Philadelphia with his breadloaf under his arm. You can see Betsy Ross with her needle. You can see the lights of Christmas, and hear the strains of "Auld Lang Syne" as the calendar turns.

I am Babe Ruth and the World Series. I am 130,000 schools and colleges, and 320,000 churches where my people worship God as they think best. I am a ballot dropped in a box, the roar of a crowd in a stadium and the voice of a choir in a cathedral. I am an editorial in a newspaper and a letter to a Congressman.

I am Eli Whitney and Stephen Foster. I am Tom Edison, Albert Einstein and Billy Graham. I am Horace Greeley, Will Rogers and the Wright Brothers. I am George Washington Carver, Daniel Webster and Jonas Salk.

I am Longfellow, Harriet Beecher Stowe, Walt Whitman and Thomas Paine.

Yes, I am the nation, and these are the things that I am. I was conceived in freedom and, God willing, in freedom I will spend the rest of my days.

May I possess always the integrity, the courage and the strength to keep myself unshackled, to remain a citadel of freedom and a beacon of hope to the world.

This is my wish, my goal, my prayer in this year of 1966 — one hundred and ninety years after I was born.

Courtesy of Norfolk & Western Railway



CAROL FOR THE ANIMALS



CAROL FOR THE ANIMALS

This is the jolly season when the faithful come, not to watch their flocks, but to witness a re-enactment of that most silent and holy of nights, the Birth of Christ in the little town of Bethlehem almost two thousand years ago the arrival of the Christchild not only brought joy to the world but all the makings of good theatre as well. The cast of characters, the plot and even the script of the Christmas Nativity scene are engraved in our minds more clearly than even the works of Shakespeare.

Some years ago a clergyman, in an effort to bring a new aspect of the Christmas story, invited the children of his congregation to participate in a slightly different way. He asked them to bring their pets to the church's celebration of Christmas that year! Imagine the scene at the front of the church the following Sunday! It was this scene complete with a little boy and his snail that inspired poet Alice Carver Cramer to write **Carol For The Animals**. When Montreal based music maker Pierre Duchemin read those words he was inspired by its fresh new perspective on Christmas, he felt it had to be lifted from the page and celebrated in song. A new Christmas Carol was born.

Carol For The Animals was featured by **Clyde Gilmour** on his Christmas edition of "**Gilmour's Albums**" on CBC radio.

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Theology Today

CAROL FOR THE ANIMALS

BY ALICE CARVER CRAMER

When they told of Jesus' birth
Joy of heaven come to earth
There were radiant angels singing
There were kings their treasure bringing
And the star
Shone afar—
All the glorious word to tell:
God-with-us *Emmanuel!*

There were simple shepherds too
Come this blessed child to view,
Patient ox and ass and sheep
Joined the Christmas watch to keep
Where he lay
On the hay—
All the glorious word to tell:
God-with-us *Emmanuel!*

When God made the creatures all
Striped and spotted, large and small
Came the word—that word has stood—
These my creatures all are good
Creeping slug
Ladybug—
All the glorious word to tell:
God-with-us *Emmanuel!*

Come then creatures! One and all
Come for blessing to the stall
Hear the heavenly music ring
Cats—dogs—monkeys—everything
From the whale
To the snail—
All the glorious word to tell:
God-with-us *Emmanuel!*

Alice Carver Cramer attended Mount Holyoke and Radcliffe. She taught English literature and composition at Pennsylvania State University and has published poetry and articles in *The Yale Review*, *Harvard Magazine*, *Nature*, *Speculum*, and the *Christian Science Monitor*. Her poem, "Mother Teresa" appeared in the July 1981 issue of THEOLOGY TODAY. The First Sunday in Advent comes this year on November 28, and we publish "Carol for the Animals" in joyful anticipation of the Christmas season.

October '82

Hallmark

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Then let us to the manger go.
To see the Christ
who first loved us so
and ever loving us so

Dear Mary,

Mrs. Ganser, who wrote
this little card, after her son, a
colonist with the Metropolitan Office,
played it as a service for the blessing
of the Anims - I thought you'd like
it - & he is in my pretty good
minds

Wishing that the love
of the Holy Child
will bless you at Christmas
and all through the year.

Annella



Epic

**THE
CHARLIE DANIELS BAND
HIGH LONESOME**

PE 34377
STEREO

SIDE 1
AL 34377
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1. BILLY THE KID 5:45 -C. Daniels-
2. CAROLINA 3:52 -The Charlie Daniels Band-
3. HIGH LONESOME 5:00
-The Charlie Daniels Band-
4. RUNNING WITH THE CROWD 3:56
-The Charlie Daniels Band-

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Epic

**THE
CHARLIE DANIELS BAND
HIGH LONESOME**

PE 34377
STEREO

SIDE 2
BL 34377
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1. RIGHT NOW TENNESSEE BLUES 3:30
-C. Daniels-
2. ROLL MISSISSIPPI 3:05
-The Charlie Daniels Band-
3. SLOW SONG 3:52 -C. Daniels-
4. TENNESSEE 4:40 -T. Crain-
5. TURNED MY HEAD AROUND 3:50
-The Charlie Daniels Band-

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"WE CAN MAKE MUSIC"
TOMMY ROE

SIDE 1
ABCS-714-A

33 $\frac{1}{3}$ RPM
STEREO

PROMOTION COPY

NOT FOR SALE

- | | |
|-------------------------------------|------|
| 1. WE CAN MAKE MUSIC (Lou T. Josie) | |
| Little Fugitive Music (BMI) | 2:50 |
| 2. THE GREATEST LOVE (Joe South) | |
| Lowery Music Co., Inc. (BMI) | 2:31 |
| 3. FIREFLY (T. Roe/A. McCollum) | |
| Low-Twi Music, Inc. (BMI) | 2:38 |
| 4. EVERGREEN | 2:55 |
| 5. TRAFFIC JAM (T. Roe/M. Davis) | |
| Low-Twi Music, Inc. (BMI) | 2:44 |
| 6. PEARL (T. Roe/F. Weiler) | |
| Low-Twi Music, Inc. (BMI) | 2:54 |

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"WE CAN MAKE MUSIC"

TOMMY ROE

SIDE 2
ABCS-714-B

33 $\frac{1}{3}$ RPM
STEREO
NOT FOR SALE

PROMOTION COPY

1. BRUSH A LITTLE SUNSHINE AND LOVE
(Stanley J. Gelber)
United Artists Music (ASCAP) 2:24
 2. KING OF FOOLS (T. Roe/F. Weller)
Low-Twi Music, Inc. (BMI) 2:39
 3. NO SAD SONGS (H. Price/D. Walsh)
Trousdale Music Publishers, Inc. (BMI) 2:16
 4. (They Long To Be) CLOSE TO YOU
(B. Bacharach-H. David)
Blue Seas Music, Inc./Jac Music Co., Inc./
U. S. Songs, Inc. (ASCAP) 3:23
 5. STIR IT UP AND SERVE IT
(T. Roe/F. Weller)
Low-Twi Music, Inc. (BMI) 2:33
- REPRISE: WE CAN MAKE MUSIC :54

Produced by Steve Barri

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JUST FOR LOVE
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Stereo
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(SKAO 1-498)

Side 1

- 1. WOLF RUN (Part 1)**
(Jesse Oris Farrow) BMI 1:10
- 2. JUST FOR LOVE (Part 1)**
(Dino Valenti) BMI 2:55
- 3. COBRA**
(John Cipollina) BMI 4:20
- 4. THE HAT**
(Jesse Oris Farrow) BMI 10:30

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Stereo
SKAO-498
(SKAO 2-498)

Side 2

- 1. FREEWAY FLYER**
(Jesse Oris Farrow) BMI 3:45
- 2. GONE AGAIN**
(Jesse Oris Farrow) BMI 7:10
- 3. FRESH AIR**
(Jesse Oris Farrow) BMI 5:20
- 4. JUST FOR LOVE (Part 2)**
(Dino Valenti) BMI 1:35
- 5. WOLF RUN (Part 2)**
(Jesse Oris Farrow) BMI 2:05

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STEREO

JAY AND THE AMERICANS

JAY And THE AMERICANS



SUS-5252

1

1. **MONDAY MONDAY** — 2:31 (John Phillips)
Trousdale Music Publishers, Inc. — BMI
2. **NATURE BOY** — 2:40 (Eden Abba) Crestview
Music Corp. — ASCAP
3. **ONLY IN AMERICA** — 2:10 (J. Leiber-M. Stoller-C. Weil-
B. Mann) Screen Gems-Columbia Music Inc. — BMI
4. **TOO MANY TIMES, DIANA (From Howie To Diana)**
— 2:41 (M. Sanders-H. Kane-K. Vance)
Wippety Music, Inc. — BMI
5. **IT'S A BIG WIDE WONDERFUL WORLD** — 2:06
(Joe Rox) Edwin H. Morris & Co., Inc. — ASCAP

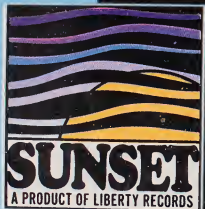
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visual sound

STEREO

JAY AND THE AMERICANS

JAY And THE AMERICANS



SUS-5252

2

1. I'LL REMEMBER YOU — 2:44 (Jerry Leiber-Mike Stoller)
Trio Music Co., Inc. — BMI
2. SILLY BOY, SILLY GIRL — 2:15 (Doc Pomus-Mort
Shuman) Rumbalero Music, Inc. — BMI
3. LET'S LOCK THE DOOR (And Throw Away The Key) — 2:24
(Roy Alfred-Wes Farrell) Wren Music Co., Inc. — BMI
4. HANG AROUND — 2:52 (Chip Taylor)
Blackwood Music, Inc. — BMI
5. THINK OF THE GOOD TIMES — 2:30 (Wes Farrell-
Roy Alfred) Wren Music Co., Inc. — BMI

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WALKIN' ALONG

(Winston Willis) (2:14)

TEARS ON MY PILLOW

(S. Bradford & A. Leibel) (2:00)

LONELY TEARDROPS

(B. Gordy & T. Sarpow) (2:32)

THE SHIRELLES

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LP-516-A

CHURCH BELLS MAY RING

(Willows & Craft) (2:05)

100 POUNDS OF CLAY

(B. Elgin & Rogers & L. Dixon) (2:05)

HEY BABY

(Samson Horton) (2:26)

SCEPTER MUSIC INC., NEW YORK, N.Y.

I MET HIM ON A SUNDAY

(Daley-Sweet-Harris & Lee) (2:04)

TO KNOW HIM IS TO LOVE HIM

(Phil Spector) (2:36)

CAN'T WE BE SWEETHEARTS

(Goldner & Cox) (2:22)

THE SHIRELLES

**SCEPTER
RECORDS**

SING THE GOLDEN OLDIES

LP-516-B

PLEASE BE MY BOYFRIEND

(Powell & Navarro) (3:58)

MY PRAYER

(G. Bouillon & J. Murolet) (3:02)

RUNAWAY

(D. Sherman & M. Crook) (3:25)

SCEPTER MUSIC INC., NEW YORK, N. Y.



®

**"I WANT YOU"
MARVIN GAYE**

**SIDE ONE
STEREO**

T6-342S1
(2567-S)

I WANT YOU (Vocal) 4:35
(L. Ware-T-Boy Ross)
COME LIVE WITH ME ANGEL 6:28
(L. Ware-J. Hilliard)
AFTER THE DANCE (Instrumental) 4:21
(M. Gaye-L. Ware)
FEEL ALL MY LOVE INSIDE 3:23
(M. Gaye-L. Ware)
I WANNA BE WHERE YOU ARE 1:17
(L. Ware-T-Boy Ross)

Produced by Leon Ware
Executive Producers:
Marvin Gaye & Berry Gordy
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®

**"I WANT YOU"
MARVIN GAYE**

**SIDE TWO
STEREO**

**T6-342S1
(2568-S)**

I WANT YOU (Intro Jam) :20
(L. Ware-T-Boy Ross)
ALL THE WAY AROUND 3:45
(L. Ware-T-Boy Ross)
SINCE I HAD YOU 4:05
(M. Gaye-L. Ware)
SOON I'LL BE LOVING YOU AGAIN 3:16
(M. Gaye-L. Ware-T-Boy Ross)
I WANT YOU (Intro Jam) 1:36
AFTER THE DANCE (Vocal) 4:40
(M. Gaye-L. Ware)

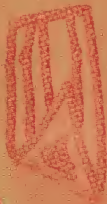
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STANDING ON THE CORNER
From Brooklyn, N.Y.

33 $\frac{1}{3}$ RPM
SIDE A



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STANDING ON THE CORNER

From Brooklyn, N.Y.

33 $\frac{1}{3}$ RPM
SIDE B

YOUR LIPS
YOUR STARE
IN HERE

218 EAST 5TH ST. NEW YORK, NY, 10003. DOWNTOWN UKRAINIAN-PUERTO RICAN INSTITUTE



bison bop

GEMA

LC 8958

Bb-LP 2010

Side A

MONO

THE BOP THAT NEVER STOPPED . . . Vol. 8

1. DADDY - O - ROCK - Jeff Daniels
2. FOXY DAN - Jeff Daniels
3. GET WITH IT - Don Glenn
4. RIGHT NOW - Gray Montgomery
5. PITCH BLACK - Linc Jeffries
6. DANCING GIRL - Eddie Eay

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DEE-JAY SCHALLPLATTEN GMBH · PO BOX 550269 · 2 HAMBURG 55 · W. GERMANY



bison bop

GEMA

LC 8958

Bb-LP 2010
Side B MONO

THE BOP THAT NEVER STOPPED . . . Vol. 8

1. SUGAREE - Carlos Diaz
2. ROCK ALL NIGHT WITH ME - Dick Tacker
3. CANTEEN BABY - Carl Groves
4. KING FOOL - Jack Lane
5. HO KEY PO KEY ROCK - B. Goode
6. 38 SLUG - The Three Clicks

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DEE-JAY SCHALLPLATTEN GMBH · PO BOX 550269 · 2 HAMBURG 55 · W-GERMANY

ABEEKU

SIDE

A

1. *"I'm saying though" (Dirty Version)*
2. *"I'm saying though" (Clean Version)*
3. *"I'm saying though" (TV Tracks)*

Daddy-O Productions Contact # (404) 875-9471 or 873-4791

ABEEKU

SIDE

B

1. *"It goes down tonight" (Dirty Version)*
2. *"It goes down tonight" (Clean Version)*
3. *"It goes down tonight" (TV Tracks)*

Daddy-O Productions Contact # (404) 875-9471 or 873-4791

MEMO BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES—EMI INC. (U.S.A.)

Liberty

RONNIE LAWS

Produced by Ronnie Laws for
"Little Brother Productions"

Assistant: William Jeffery
Chief Engineer: Chris Brunt

SP-216-1

33 $\frac{1}{3}$ rpm
21772

Side 1

**STEREO
PROMO**

Not For Sale

(from the
LP

"Solid Ground"
LO-51087)



4:06 (No Intro)
©1981 Liberty
Records, a division
of Capitol
Records, Inc.

HEAVY ON EASY

(Ronnie Laws)

Colgems-EMI Music Inc./Sweetbeat Music—ASCAP

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Liberty

RONNIE LAWS

Produced by Ronnie Laws for
"Little Brother Productions"
Assistant: William Jeffery
Chief Engineer: Chris Brunt

SP-216-2

33 $\frac{1}{3}$ rpm
21772

Side 2

STEREO
PROMO

Not For Sale

(from the
LP

"Solid Ground"
LO-51087)



4:06 (No Intro)
©1981 Liberty
Records, a division
of Capitol
Records, Inc.

HEAVY ON EASY

(Ronnie Laws)

Colgems-EMI Music Inc./Sweetbeat Music—ASCAP

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THE FINEST IN JAZZ SINCE 1939

US 3

Come On Everybody (Get Down)

1. Rickidy Raw Urban Remix 4:18

Remix and additional production by Sean "The Mystro" Mather

2. Tunnel Remix 3:40

Remix and additional production by Geoff Wilkinson and Jim Hawkins
Scratching: Joe 2000

Side 1

Y-7243-858610-1-7

3. Peppermint Lounge Remix 5:59

Remix and additional production by Geoff Wilkinson & Jim Hawkins
Bass Ike Leo; Electric Piano Gareth Williams

(Geoff Wilkinson/B. Armstead/Jim Hawkins/Jackie McLean)

Produced and mixed by Geoff Wilkinson

Mix Engineer: JC Concato; Management by Bill Diggins

Executive producer: Geoff Wilkinson

Original version appears on the CD & Cassette & LP

"Broadway & 52nd"

B2-30027, B4-30027 & B1-30027

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BLUE

NOTE

THE FINEST IN JAZZ SINCE 1939



Come On Everybody (Get Down)

1. Album Mix 5:49

From the CD & Cassette & LP **"Broadway & 52nd"**
B2-30027, B4-30027 & B1-30027

2. Youth in Asia Remix 6:08

Remix and additional production by Nitin Sawhney

Side 2

Y-7243-858610-1-7

3. Q-Burns Abstract Message Remix 5:39

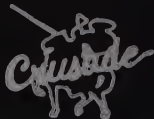
Remixed by Q-Burns Abstract Message
Remixed at Eighth Dimension Studio, Orlando, USA
Q-Burns Abstract Message appears courtesy of Eighth Dimension Records
(Geoff Wilkinson/B. Armstead/Jim Hawkins/Jackie McLean)
Produced and mixed by Geoff Wilkinson
Mix Engineer: JC Concato; Management by Bill Diggins
Executive producer: Geoff Wilkinson
Original version appears on the CD & Cassette & LP
"Broadway & 52nd"
B2-30027, B4-30027 & B1-30027

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BLUE

NOTE

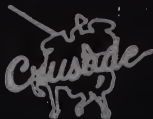


BECAUSE HE LIVES
THE EDWARDS FAMILY

LP S 149-03
STEREO

SIDE ONE
33 $\frac{1}{3}$ RPM

- 1. GOD CAN (1:45)**
- 2. BECAUSE HE LIVES (3:39)**
- 3. OH, IT REALLY DOESN'T MATTER (1:06)**
- 4. THE SWINGING HAMMER (5:18)**
(with THE THREE NAILS poem)
- 5. ALLELUIA (2:25)**



BECAUSE HE LIVES
THE EDWARDS FAMILY

LP S 149-03
STEREO

SIDE TWO
33 $\frac{1}{3}$ RPM

1. IF JESUS SAID IT (2:05)
2. SWEETER GETS THE JOURNEY (2:26)
3. THE GREAT SPECKLED BIRD (2:47)
4. THE FAMILY OF GOD (2:33)
5. AT CALVARY (1:41)
(Instrumental)
6. THE SHEPHERD'S CALL (2:34)



RECORDS

The Murk Family

IN CONCERT

STEREO
T-MFM-2002

SIDE 1

Love In A Home

TIME: 1:55

Medley From Oliver

TIME: 11:21

Raindrops Keep Fallin' On My Head

TIME: 2:32

Hava Nagilah

TIME: 2:20

The Men In My Little Girl's Life

TIME: 3:34

MANUFACTURED BY MFM AN L&W ASSOCIATED COMPANY



RECORDS

The Murk Family

IN CONCERT

STEREO
T-MFM-2002

SIDE II

Happiness Medley

TIME: 3:37

Thank You Lord

TIME: 0:46

There Is No Greater Love

TIME: 3:23

Tomorrow Medley

TIME: 3:23

Second Coming Medley

TIME: 9:10

MANUFACTURED BY MFM AN L&W ASSOCIATED COMPANY

THE MAMAS & THE PAPAS ANTHOLOGY
THE MAMAS & THE PAPAS

® **MCA RECORDS**

DS-50073/2
(DS-50073-A)

SIDE A

1. STRAIGHT SHOOTER ASCAP
(J. Phillips)
2. MONDAY, MONDAY ASCAP
(J. Phillips)
3. TRIP, STUMBLE & FALL ASCAP
(J. Phillips/M. Gilliam)
4. GO WHERE YOU WANNA GO ASCAP
(J. Phillips)
5. I CALL YOUR NAME BMI
(J. Lennon/P. McCartney)
Original Recordings Produced
by Lou Alder

©1977 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC. 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CA 91608

THE MAMAS & THE PAPAS ANTHOLOGY
THE MAMAS & THE PAPAS

® MCA RECORDS

DS-50073/2
(DS-50073-D)

SIDE D

1. GOT A FEELIN' ASCAP
(J. Phillips/D. Doherty)
2. NO SALT ON HER TAIL ASCAP
(J. Phillips)
3. WORDS OF LOVE ASCAP
(J. Phillips)
4. I SAW HER AGAIN LAST NIGHT ASCAP
(J. Phillips/D. Doherty)
5. DID YOU EVER WANT TO CRY ASCAP
(J. Phillips)
6. CALIFORNIA DREAMIN' ASCAP

Original Recordings Produced
By Lou Adler

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THE MAMAS & THE PAPAS ANTHOLOGY
THE MAMAS & THE PAPAS

® **MCA RECORDS**

DS-50073/2
(DS-50073-B)

SIDE B

1. DANCING IN THE STREET BMI
(Stevenson/Gaye)
 2. ONCE WAS A TIME I THOUGHT ASCAP
(J. Phillips)
 3. CREEQUE ALLEY ASCAP
(J. Phillips/M. Gilliam)
 4. DANCING BEAR ASCAP
(J. Phillips)
- Original Recordings Produced
By Lou Adler

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THE MAMAS & THE PAPAS ANTHOLOGY
THE MAMAS & THE PAPAS

® **MCA RECORDS**

DS-50073/2
(DS-50073-C)

SIDE C

1. I CAN'T WAIT ASCAP
(J. Phillips)
 2. DEDICATED TO THE ONE I LOVE BMI
(Palling/Bass)
 3. FREE ADVICE ASCAP
(J. Phillips/M. Gilliam)
 4. DO YOU WANNA DANCE BMI
(B. Freeman)
 5. SPANISH HARLEM BMI
(J. Leiber/P. Spector)
- Original Recordings Produced
By Lou Adler

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RCA VICTOR



Por Primera Vez Cantan Ranchero ...
LOS DANDYS

MKL
1715

LADO
1

- 1-IMPOSIBLE OLVIDARTE (Mercedes Sagredo)
- 2-CUANDO VIVAS CONMIGO (José A. Jiménez)
- 3-DESOLACION (D. P.)
- 4-LA CARCEL DE CANANEA (D. P.)
- 5-CUATRO COPAS (José A. Jiménez)
- 6-AMANECI EN TUS BRAZOS
(Jose A. Jiménez)

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PRODUCTO DE RCA VICTOR MEXICANA, S. A. DE C. V. AVENIDA CUTZALHUAC 2519, MEXICO, D. F.

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RCA VICTOR



Por Primera Vez Cantan Ranchero...
LOS DANDYS

MKL
1715

LADO
2

- 1- ESTA TRISTEZA MIA (Antonio Valdez H.)
- 2- RETIRADA (José A. Jiménez)
- 3- LA PALMA (Arr. de Gustavo González)
- 4- LA BARCA DE GUAYMAS (D. P.)
- 5- RENUNCIACION (Antonio Valdez H.)
- 6- YERBA MALA (E. Fabregat-
M. Molina Montes)

EL PRECIO DE ESTE DISCO NO INCLUYE LA
PRODUCCION DE RCA VICTOR MEXICANA, S. A. DE C. V. AVENIDA

MARCA(S) DE FABRICA USADA(S)

HECHO EN MEXICO
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AUTORIZACION PARA USO CON FINES DE LUCRO.
AUTORIZACION PARA USO CON FINES DE LUCRO.



**HARRY CHAPIN
VERITIES & BALDERDASH**

**SIDE ONE
7E-1012-A SP**

STEREO

1. CAT'S IN THE CRADLE 3:44
2. I WANNA LEARN A LOVE SONG 4:19
3. SHOOTING STAR 4:02
4. 30,000 POUNDS OF BANANAS 5:45
5. SHE SINGS SONGS WITHOUT WORDS 3:31

All Songs Written By Harry Chapin, except "Cat's
In The Cradle" written by Sandy and Harry Chapin

All Songs Published by Story Songs, Ltd. ASCAP

Produced by Paul Leka

© 1974 Elektra Records

W.M.G. by Elektra Asylum Nonesuch Records, 962 North La Cienega Blvd. Los Angeles, California 90069 A Division of Warner Communications Inc.



**HARRY CHAPIN
VERITIES & BALDERDASH**

**SIDE TWO
7E-1012-B SP**

STEREO

1. WHAT MADE AMERICA FAMOUS? 6:53
2. VACANCY 4:00
3. HALFWAY TO HEAVEN 6:10
4. SIX STRING ORCHESTRA 5:25

All Songs Written by Harry Chapin
All Songs Published by Story Songs, Ltd. ASCAP
Produced by Paul Leka
© 1974 Elektra Records

Mfg. by Elektra Asylum, Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069. A Division of Warner Communications, Inc.

HAMPTON HAWES
THE GREEN LEAVES OF SUMMER

OJC-476
(S-7614)

SIDE 1
STEREO

- 1. VIERD BLUES 5:28**
(Miles Davis) Prestige Music-BMI
- 2. THE GREEN LEAVES OF SUMMER 6:18**
(Webster-Tiomkin) EMI Feist Catalog-ASCAP
- 3. ILL WIND 3:54**
(Koehler-Arlen) Mills Music, Inc.-ASCAP
- 4. ST. THOMAS 3:07**
(Sonny Rollins) Prestige Music-BMI
(OJC-476-A)

FANTASY, INC., BERKELEY, CALIFORNIA

HAMPTON HAWES
THE GREEN LEAVES OF SUMMER

OJC-476
(S-7614)

SIDE 2
STEREO

- 1. SECRET LOVE 5:34**
(Webster-Fain) Warner Bros. Music-ASCAP
- 2. BLUE SKIES 5:19**
(Irving Berlin) Irving Berlin Music-ASCAP
- 3. THE MORE I SEE YOU 5:31**
(Warren-Gordon) Warner Bros.-ASCAP
- 4. G. K. BLUES 4:08**
(Hampton Hawes) Contemporary Music-BMI
(OJC-476-B)

FANTASY, INC., BERKELEY, CALIFORNIA

RECORDS
6106 MOULDER ROAD
CINCINNATI, OHIO
(513) 531-1500

G.N.P. Crescendo Records
jazz scene U.S.A.

1. **Lover** (Rodgers-Hart) 5'45
2. **Blue Lou** (Sampson) 9'18
3. **'C' Jam blues** (Ellington) 4'09

TOUS DROITS
DU PRODUCTEUR, PHONO-
GRAPHIQUE ET DU PROPRIÉ-
TAIRE DE L'ŒUVRE ENREGIS-
TRÉE RÉSERVÉS
DUPLICATION,
EXECUTION
PUBLIQUE, RA-
DIODIFFUSION
INTERDITES.
MADE IN FRANCE

CLDGN. 766
(CMS. 2396 30 A)
Stéréo universelle



Série Standard

(P) 973

VOGUE

sonia Delaney 1974

G.N.P. Crescendo Records
jazz scene U.S.A.

- 1. One O'Clock Jump** (Basie) 12'36
- 2. I got rhythm** (Gershwin) 8'47

TOUS DROITS
DU PRODUCTEUR
PHONOGRAPHIQUE
ET DU PROPRIÉTAIRE
DE L'ŒUVRE ENREGISTRÉE
RESERVÉS
DUPLICATION,
EXECUTION
PUBLIQUE, RADIO
DIFFUSION
INTERDITES
MADE IN FRANCE

CLDGN. 766
(CMS. 2396 30 B)
Stéréo universelle

CHAPPELL



Série Standard

1973



VOGUE

Sonia Delaunay 1973

RCA VICTOR



"HIS MASTER'S VOICE"
PROMOTIONS

SYMPHONY No. 6, Op. 111

LSC 2834
(SRRS 3925)

SIDE 1

- I. Allegro moderato
- II. Largo (Part 1)

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF, CONDUCTOR

STEREO DYNAGROOVE

TRADE MARK REGISTERED

MARCA REGISTRADA / A RADIO CORPORATION OF AMERICA - MADE IN U.S.A.

RCA VICTOR



HIS MASTER'S VOICE
PROKOFIEFF

SYMPHONY No. 6, Op. 111

LSC 2834
(SRK 3976)

SIDE 2

II Largo (Concluded)

III Vivace

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF, CONDUCTOR

TM(S)® REGISTERED •

STEREO DYNAGROOVE

MARCA-S REGISTRADA-S •

RADIO CORPORATION OF AMERICA • MADE IN U.S.A.



JOSEPH COTTON

COTTON STYLEE

SIDE 1
33 1/3 RPM

Stereo

Dist. By:

RAS RECORDS

P.O. Box 42517

Washington, D.C. 20015

Tel. (301) 588-9641

Fax: (301) 588-7108

GS-70032-A

1991

© GONG SOUNDS

℗ GONG SOUNDS

1. HOL UP YUH HEAD (4:45)
2. LORD WE FE FRIEND (3:41)
3. FOR THEY FAITH (2:53)
4. NO BAD BOY BUSINESS (4:03)
5. COTTON STYLE (3:45)

All Tracks Written by Joseph Cotton
Published by IKUS Music



JOSEPH COTTON
COTTON STYLEE

SIDE 2

33 1/3 RPM

Stereo

Dist. By:

RAS RECORDS

P.O. Box 42517

Washington, D.C. 20015

Tel. (301) 588-9641

Fax: (301) 588-7108

GS-70032-B

1991

© GONG SOUNDS

© GONG SOUNDS

1. HANDS IN HAND (5:25)
2. JAH JAH A THE RULER (4:26)
3. PUT YAH RIGHT FOOT (3:19)
4. ENGLISH GIRLS (4:02)
5. RECORD SHOP BUSINESS (4:43)

All Tracks Written by Joseph Cotton

Published by IKUS Music

Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., Bklyn, N.Y. 11216



CHARLIE'S

SLANE AGAIN
SLANE

#003

A

Produced by
CONROY JAMES

1984
CJ
RECORDS, INC.

MY LOVE IS IN MY MUSIC

Arr. by W. Lewis

COCK EYE

Arr. by W. Lewis

ONE FOR THE D.J.

Arr. by McIntosh

Composed by CONROY JAMES

ALL SELECTIONS REGISTERED
BY THE PERFORMING SOCIETY PPS



Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., Bklyn, N.Y. 11216



SLANE AGAIN
SLANE

1984
C.J.
RECORDS, INC.

#003
B
Produced by
CONROY JAMES

CRAZY MUSICIAN
Arr. by F. McIntosh
FETE
Arr. by S. Tobitt
CONFUSION PARTY
Arr. by W. Lewis
Composed by CONROY JAMES

ALL SELECTIONS REGISTERED
BY THE PERFORMING SOCIETY PHS



MUSIC FOR THE 90's

2MLP 1003-1

33 1/3 RPM

A

Produced by Junior Soul
Executive Producers:
V. Smikle, Tevin Soul
for 2M Music

Distributed by
2 M Records

V. P. Records—N.Y.
(718) 291-7058

Jet Star — London
EMI

JUNIOR SOUL SECOND CHANCE

- 1. SECOND CHANCE (Reggae)**
- 2. I'VE BEEN WATCHING YOU (Reggae)**
- 3. I REALLY LOVE YOU (Reggae)**
- 4. TRUE LOVE NEVER DIES (Reggae)**
- 5. YOU'RE MY HERO (Reggae)**

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B

MUSIC FOR THE 90's

2MLP 1003-1

33 1/3 RPM

Produced by Junior Soul
Executive Producers:
V. Smikle, Tevin Soul
for 2M Music

Distributed by
2 M Records

V. P. Records, N.Y.
(718) 291-7058

Jet Star — London
EMI

JUNIOR SOUL SECOND CHANCE

- 6. YOU'RE MY HERO (R&B) *featuring Junior Soul & Capri***
- 7. I'M GLAD IT'S OVER (R&B)**
- 8. I'LL NEVER TURN MY BACK ON YOU (R&B)**
- 9. OLD FASHIONED LOVE (R&B)**
- 10. PENNY FOR YOUR SONG (Disco)**
- 11. PENNY FOR YOUR SONG (Instrumental)**

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angel

SIDE 1

STEREO

S-1-36581

(2YEA. 3682) 33 1/3

BEETHOVEN

SONATA NO. 21 C MAJOR, Op. 53
("WALDSTEIN")

- (1) - Allegro con brio
(2) - Introduzione: (Adagio molto) - Rondo
(Allegretto moderato)

DANIEL BARENBOIM (Piano)

Recorded in England
Manufactured in U. S. A.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.



angel

SIDE 2

STEREO

S 2-36581

(2YEA. 3683) 33 1/3

BEETHOVEN

SONATA NO. 31 IN A FLAT MAJOR, Op. 110

- (1) - Moderato cantabile
- (2) - Allegro molto
- (3) - Adagio ma non troppo - Fuga
(Allegro ma non troppo)

DANIEL BARENBOIM (Piano)

Recorded in England
Manufactured in U. S. A.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

RCA VICTOR



"HIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2282

J2RP-81

SIDE 1
RED SEAL

Debussy
IMAGES FOR ORCHESTRA

Band 1—CIRQUES

Band 2—RONDEY DE PRINTEMPS

Boston Symphony Orchestra
Charles Munch, Cond.

TRADE MARKS © REGISTERED

LONG

33 1/3

PLAY

MADE IN U.S.A.

RCA VICTOR



"HIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2282

J2RP-8112

SIDE 2
RED SEAL

DEBUSSY
IMAGES FOR ORCHESTRA
MÉRIA

Band 1—Par les ruis et par les chemins

Band 2—Les parfums de la nuit

Le malin d'un jour de fête

Boston Symphony Orchestra

Charles Munch, Cond.

LONG

33 1/3

PLAY

TRADE MARKS

MADE IN U.S.A.

Concord Jazz

"EUROPEAN TOUR" THE NEWPORT JAZZ FESTIVAL ALL-STARS

CJ-343

SIDE ONE

1. TICKLE TOE (6:51)

(Lester Young-Jon Hendricks) Warner Brothers Inc. - ASCAP

2. MOOD INDIGO (7:49)

(Duke Ellington-Irving Mills-Barney Bigard)
Duke Ellington Music/Mills Music Inc. - ASCAP

3. LOVE ME OR LEAVE ME (10:23)

(Walter Donaldson-Gus Kahn) Anne Rachel Music Corp./
Donaldson Publishing Co./Gus Kahn Music Co./
Tobago Music Co. - ASCAP



1988 Concord Jazz, Inc.
Marca Registrada

Concord Jazz

"EUROPEAN TOUR" THE NEWPORT JAZZ FESTIVAL ALL-STARS

CJ-343

SIDE TWO

1. **THESE FOOLISH THINGS REMIND ME OF YOU** (6:14)
(Holt Marvell-Jack Strachey-Harry Link)
Bourne Co./Boosey & Hawkes Inc. - ASCAP
2. **TAKE THE 'A' TRAIN** (7:07)
(Billy Strayhorn) Tempo Music, Inc. - ASCAP
3. **THINGS AIN'T WHAT THEY USED TO BE** (9:16)
(Mercer Ellington) Tempo Music, Inc. - ASCAP
4. **THROUGH FOR THE NIGHT** (2:56)
(Trummy Young) Michael H. Goldsen Inc. - ASCAP

© 1988 Concord Jazz, Inc.
Marca Registrada

Sandy Reyes el TIBURÓN

OMAN
Stoel



SR 502
©1987

Lado A
33 1/3 RPM
Stereo

1- LA COSECHA DE MUJERES

(D.R.)

2- NADA ME IMPORTA

(Chico Alejandro-Sandy Reyes)

3- PURO MIO TU CUERPO

(D.R.)

4- ESTE AMOR JAMAS

(D.R.)

1- Juan Valdez

2-3-4-Manuel Tejada

Dist. en Puerto Rico por: En Nueva York por: RITMO RECORDS, 747 10th, Ave. N.Y. 10019, (212) 586-1189
MUSIC CITY RECORDS Avenida Fernandez Juncos 951, Ofic. 301, Santurce, Puerto Rico, 00907 (809) 722-8588

Sandy Reyes el TIBURÓN

Omar
Joel



SR 502
© 1987

Lado B
33 1/3 RPM
Stereo

- 1- MI NOVIA, MI AMANTE Y MUJER
(Te Voy A Enseñar-Paco Cepero)
- 2- LOS DOS SINVERGUENZAS
(D.R.)
- 3- BAILANDO
(Palito Ortega)
- 4- QUISIERA SER
(Chico Alejandro)
1-2-3-Manuel Tejada
4- Juan Valdez

Dist. en Puerto Rico por: MUSIC CITY
En Nueva York por: RITMO

RECORDS, 747 10th, Ave. N.Y. 10019, (212) 586-1189
Avenida Fernandez Juncos 951, Ofic. 301, Santurce, Puerto Rico, 00907 (809) 722-8588

The Laymen

**SIDE ONE
STEREO**

**TL11484
33 1/3 RPM**

THE MESSAGE OF HIS COMING

(R.E. Winsett) Gospel Publishing House/SESAC—2:22

2. I'LL MEET YOU THERE

(Frank White) —2:38

3. SAIL ON OVER

(William V. Funderburk) Singing Americans Music/BMI—2:09

4. READY TO LEAVE

(Larry Spears) Rex Nelon Music/BMI—2:19

5. IN MY ROBE OF WHITE

(Geniece Ingold Spencer)

Homeward Bound Music/BMI—2:08

The Laymen

**SIDE TWO
STEREO**

**TL11484
33 1/3 RPM**

- 1. SOMEBODY PRAYED FOR ME**
(Huey Gerald Murphy) Pleasant View Music/ASCAP—2:29
- 2. YOU AIN'T SEEN THE LAST OF ME**
(Ronny Hinson) Songs of Calvary/BMI—3:02
- 3. HOME**
(Rusty and Tayna Goodman-Aaron Wilburn)
First Monday Music-Prime Time Music/ASCAP—2:38
- 4. THE LITTLE BOY FROM THE CARPENTER SHOP**
(Friend)/BMI—4:06
- 5. THINK I'LL READ IT AGAIN**
(Sandy Knight)
Kingsmen Publishing Co./BMI—2:50

(THE PUPPET SONG)

WHISKEY ON A SUNDAY

(Seth Davey)
(Glin Hughes)

DECCA

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MFR'D BY DECCA RECORDS, A DIVISION
OF MCA INC., NEW YORK, U.S.A.

Essex Music Co.
(ASCAP)

32333
(L 14,913)

THE IRISH ROVERS

Vocal With Instrumental Accompaniment

Featuring WILL MILLAR

PRODUCED BY CHARLES BUD DANT

(2:38)

THE ORANGE AND THE GREEN

(Anthony Murphy)

DECCA

REG. U.S. PAT. OFF. MARCA REGISTRADA
MFR'D BY DECCA RECORDS, A DIVISION
OF MCA INC., NEW YORK, U.S.A.

Essex Music Co.
(ASCAP)

32333

(L 14,617)◆

THE IRISH ROVERS

Vocal With Instrumental Accompaniment

PRODUCED BY CHARLES BUD DANT

(2:35)

Produced by George Crumbley Advertising Inc. Atlanta

I Am The Nation

**ATLANTA FEDERAL SAVINGS'
FREEDOMS FOUNDATION AWARD WINNER**

1966

**33 $\frac{1}{3}$ RPM
Time 4:45**

**ARC-6703
U4LM-2556**

COURTESIES:

**NORFOLK & WESTERN RAILWAY
CARMEN DRAGON
CAPITOL RECORDS
WSB-TV, ATLANTA
ACOUSTIC RECORDING CO., ATLANTA**

PRESSED FOR ATLANTA FEDERAL SAVINGS BY RCA VICTOR CUSTOM RECORD DIV.

CAROL FOR THE ANIMALS
CAPAC

Producers:

Pierre A.

Duchemin

© 1984

Jean Sarrazin-

Lupe Productions

CCR 9014

SIDE A

Time: 3:20

Cover Concept

& Artwork:

Jean Benedek-

Lupe Productions



PIERRE A. DUCHEMIN

© Pierre A. Duchemin

Words: Alice Carver Cramer

© Theology Today 1983

MARY'S BOY CHILD

[Harriston Version]

Producers:

Pierre A.

Duchemin

© 1984

Jean Sarrazin-

Lupe Productions

CCR 9014

SIDE B

Time: 4:15

Cover Concept

& Artwork:

Jean Benedek-

Lupe Productions



PIERRE A. DUCHEMIN

®

promise

PROMOTION

NOT FOR SALE

**BUDDY
GRECO**

Produced by
Jimmy Bowen

0515

(J4216)

Arranged by
Ernie Freeman

WHAT AM I

(C. Albertine-B. Raleigh)

Screen Gems-Columbia Music, Inc.

BMI - 2:17

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

Memory Lane

RADIO STATION COPY



45 RPM

5-2228
ZSP 110039
Pub: Frank
Music Corp.
(ASCAP)
TIME: 2:36

BAUBLES, BANGLES AND BEADS

R. Wright-G. Forrest; From the Epic
Album "ON STAGE" LN 24116

BUDDY GRECO

Prod: Bob Morgan

® "EPIC," MARCA REG. T.M. PRINTED IN U.S.A.

Memory Lane

RADIO STATION COPY



45 RPM

5-2228

ZSP 110040
Pub: Chappell
& Co., Inc.
(ASCAP)
TIME: 2:23

GET ME TO THE CHURCH ON TIME

A. Lerner-F. Loewe; From the Epic
Album "ON STAGE" LN 24116

BUDDY GRECO

Prod: Bob Morgan

® "EPIC," MARCA REG. T.M. PRINTED IN U.S.A.



**RADIO
STATION
COPY**

**45 RPM
5-9796**

JZSP 110422

Pub:

Fred Rose
Music, Inc.
(BMI)

TIME: 2:23

YOU WIN AGAIN

H. Williams; From the Epic Album "MODERN
SOUNDS OF HANK WILLIAMS" LN 24130

BUDDY GRECO

Arr: Buddy Greco; Prod:

Bob Morgan

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.



**RADIO
STATION
COPY**

**45 RPM
5-9796**

JRZSP 71262

Pub:T.B.

Harms &

Co.,Inc.

(ASCAP)

TIME: 2:10

THE MOST BEAUTIFUL GIRL IN THE WORLD

L. Hart-R. Rodgers

BUDDY GRECO

Arr.& Cond:Dick Palombi;Prod:

Mike Berniker

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.



RADIO
STATION
COPY

45 RPM
5-9834
JZSP 111302
Publisher:
Edwin H. Morris
& Co., Inc.
(ASCAP)
Time: 2:52

THE BEST IS YET TO COME

-C. Leigh - C. Coleman-
From the Epic Album "ON STAGE" LN 24116

BUDDY GRECO

Prod. by Bob Morgan

EPIC MARCAS REG. T M PRINTED IN U.S.A.



**RADIO
STATION
COPY**

45 RPM
5-9834
JZSP 111303

Publisher:
Pacesetter
Music Corp.
(BMI)
Time: 2:15

TIME'S A WASTIN' WHILE YOU'RE GONE

-J. Burch-

BUDDY GRECO

Arranged by Garry Sherman
Prod. by Bob Morgan

"EPIC," "MARCAS REG. T.M. PRINTED IN U.S.A."

EPIC

Radio Station Copy

® "Epic". Marca Reg. Made in U S A.

45 RPM

Publisher:

Ripley Music.

Inc. (BMI)

TIME: 2:23

5 - 9536
JZSP 57876

MR. LONELY

- B. Vinton - G. Allen -

BUDDY GRECO

Arr. & Cond. by Robert Mersey

Prod. by M. Berniker

EPIC

Radio Station Copy

® "Epic". Marca Reg. Made in U S A.

45 RPM

Publisher:

Harriet Music

Corp. (ASCAP)

TIME: 2:25

5-9536
JZSP 57875

SENTIMENTAL FOOL

- B. Greco -

BUDDY GRECO

Arr. & Cond. by Rick Wilkins

Prod. by M. Berniker

®

reprise:

PROMOTION

NOT FOR SALE

**BUDDY
GRECO**

PRO 236
(J4223)

Produced by
Jimmy Bowen

from The Reprise
Album R/RS 6220 -
Big Bands And
Ballads

ONCE UPON A SUMMERTIME

(La Valse Des Lilas)

(Mercer-Barclay-LeGrand)

Leeds Music Co.
ASCAP - 2:50

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

®

reprise:

PROMOTION

NOT FOR SALE

**BUDDY
GRECO**

Produced by
Jimmy Bowen

PRO 236
(J4227)

From The Reprise
Album R. RS 6220 -
Big Bands and
Ballads

SATIN DOLL

(Strayhorn-Ellington-Mercer)

Tempo Music, Inc.

ASCAP - 3:15

MADE IN U. S. A. • WARNER BROS. RECORDS, INC.

THE GUESS WHO

Produced by Jack Richardson for Nimbus 9

69



MONO
SP-45-320
(74-0708)

BPKM - 5749

NOT
FOR SALE

Dunbar/Cirrus/
Expressions,
BMI

3:26

Intro :20

End: Fade

GUNS, GUNS, GUNS
(from the "Rockin'" album)
(Cummings)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP - MADE IN U S A • © 1972 RCA RECORDS

THE GUESS WHO

Produced by Jack Richardson for Nimbus 9

REAL



STEREO
SPS-45-320
(74-0708)

BPKS-5749

NOT
FOR SALE

Dunbar Cirrus
Expressions,
BMI

3:26
Intro :20
End: Fade

GUNS, GUNS, GUNS

(from the "Rockin' " album)
(Cummings)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP - MADE IN U S A • © 1972 RCA RECORDS

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U.S.A.

45

R.P.M.

ON-BREAKABLE
with Normal Use)



WHITE CHRISTMAS (Irving Berlin)

JACK RUSSELL, Soloist

Vocal Group—THE HONEYDREAMERS

Directed by Vicky Kasen

45-X 8 A

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U.S.A.

45

RPM

NON-BREAKABLE
(with Normal Use)



ADESTE FIDELES

Sung by THE CAROLEERS
Directed by Don Cope

45-X 8 B

CARICKET



45
RPM

Sold by
Pickwick Sales Corp.

SIDE 2

C-133B

HOPEFUL YOUNG,
SINGING, LIKE DOGIES
EDDIE V. VAN
and his Forty Niners

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U.S.A.

45

RPM



NON-BREAKABLE
with Normal Use)



FROSTY THE SNOWMAN

Sung by the Caroleers
with the
Peter Pan Orchestra

45/X-23 A

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U. S. A.

45

RPM



NON-BREAKABLE
(with Normal Use)



**GOD REST YE MERRY GENTLEMEN
JOY TO THE WORLD**

Sung by the Caroleers
with the
Peter Pan Orchestra

45/X-23 B



My Fathers
Music/BMI

Producer:
Ben Speer

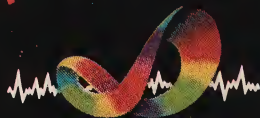
For D J Copies:
Contact
Tana Lonon
Tana Lonon & Assoc.
1011-16th Ave. So.
Nashville, TN 37212
615/329-3305

D J COPY
STEREO
SIDE A
HL1025
(U-25610)
2:39

HE'S STILL IN THE FIRE
(Tim Hill)
THE SPEERS

Homeland Recording/1011-16th Ave. So. Nashville, TN. 37212

ABC-PARAMOUNT



NOT
FOR SALE

Wildwood Music Corp.
BMI
2:10

45-9725
AMP 45-376

PROMOTION
COPY

Orchestra
with vocal ensemble

CALLIOPE

(Rand).

SID FELLER

His Orchestra and Chorus

A PRODUCT OF AM-PAR RECORD CORP.

ABC-PARAMOUNT



NOT
FOR SALE

Coliseum Music, Inc.
BMI
2:27

45-9725
AMP 45-377

PROMOTION
COPY

Orchestra
with vocal ensemble

ON THE FERRIS WHEEL

(Fredricks)

SID FELLER

His Orchestra and Chorus

A PRODUCT OF AM-PAR RECORD CORP

RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS



RCA VICTOR DIV.
CAMDEN, N. J.



RADIO CORPORATION
OF AMERICA

Pamlee Music
BMI
E2-VW 8012

NOT FOR SALE

47-5117

HEY MRS. JONES
(Forrest-Reagan)

**BUDDY MORROW
AND HIS ORCHESTRA**

Time: 2:40

RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS



RCA VICTOR DIV.
CAMDEN, N. J.



RADIO CORPORATION
OF AMERICA

Republic Music
BMI
E2-VW-8013

NOT FOR SALE

47-5117

I DON'T KNOW

(Willie Mabon)

LUDDY MORROW
AND HIS ORCHESTRA
Vocal refrain by Frankie Lester

Time: 3:04



71320X45

YW16453

Famous Music
(ASCAP)

2:43

Vocal by
The Platters
Feat. Zola Taylor

Rel. June 7, 1958

MY OLD FLAME

(A. Johnston-S. Coslow)

THE PLATTERS

MERCURY RECORD CORPORATION, MADE IN U.S.A.



71320X45

YW14346

Argo Music Inc.
(BMI)

2:42

Vocal by
The Platters

Rel. June 7, 1958

YOU'RE MAKING A MISTAKE

(Jim Williams)

THE PLATTERS

MERCURY RECORD CORPORATION, MADE IN U.S.A.



THE
FROTHINGHAM
MANAGEMENT

Side One

Monaural 33 $\frac{1}{8}$ R.P.M.

Play on mono or stereo
equipment

**the artists
in order of
their performance**

Dik Visser
Jim Latimer/Cecil Lytle
Stephen Blair
Jaime Brockett
Daddy Yams
Fielder/Allison
Violet Chang
Stuart Daniels
Joseph Ladone
Norma Verilli Ladone



THE
FROTHINGHAM
MANAGEMENT

Side Two

Monaural 33 $\frac{1}{3}$ R.P.M.

Play on mono or stereo
equipment

**the artists
in order of
their performance**



Ernst Wallfisch
The Wallfisch Duo
Donald Junkins
Alfred & Heidi Kanwischer
Eugene Gratoovich
Afrika Hayes
David Pizarro
The Barrington Boys' Choir
Trio Da Camera

IN TIME MUSIC

PRODUCED BY
F. ONFREY
EXCEL
M. CASSANOVA
PRESS@TMAIL.CO

Distributed By
In The Streetz Records
43 Dumbarton Ave.,
Kgn. 10
Tel: (876) 929-1194

HOW DEM SO HYPE
(C. Bailey, Ascap Natural Us)
CAPELTON

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IN TIME MUSIC

PRODUCED BY:

P. ONFROY

EXCEC

M. CASSANOVA

PRESSY27@HOTMAIL.COM

Distributed By
In The Streetz
Records

43 Dumbarton Ave.,
Kgn. 10

Tel: (876) 929-1194

**RHYTHM
BEDROOM
(TITIMUS)**

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COLUMBIA

® "Columbia," Marcas Reg.

STEREO
4:10

Executive
Producer:
Larkin Arnold

45 RPM
38-03887
ZSS 169303
© 1983 CBS Inc.

NEW HORIZONS

YOUR THING IS YOUR THING PART I

-R. Troutman - L. Troutman-
Taken From The Columbia Lp: "SOMETHING
NEW" FC 38709

Produced by Roger Troutman



COLUMBIA

® "Columbia," Marcas Reg.

STEREO
2:59

Executive
Producer:
Larkin Arnold

45 RPM
38-03887
ZSS 169304
© 1983 CBS Inc.

NEW HORIZONS

YOUR THING IS YOUR THING PART II

-R. Troutman - L. Troutman-
Taken From The Columbia Lp: "SOMETHING
NEW" FC 38709

Produced by Roger Troutman

PARACHUTE

**RANDY
BROWN**

PRODUCED BY
HOMER BANKS

&

CHUCK BROOKS
for Homer Banks
Prods

Arranged by
Paul Riser

STEREO

RR 526

RR 526 AS
Irving Music,
Inc. (BMI)

Time: 3:15
SIDE A
72

I THOUGHT OF YOU TODAY

(Homer Banks-Chuck Brooks)

From the Parachute LP

"INTIMATELY" RRLP 9012

© 1979 Parachute Records, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc. 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

PARACHUTE

**RANDY
BROWN**
PRODUCED BY
HOMER BANKS
&
CHUCK BROOKS
for Homer Banks
Prods.
Arranged by
Paul Riser

STEREO
RR 526
RR 526 BS
Irving Music,
Inc. (BMI)
Time: 3:30
SIDE B
72

USE IT

(Homer Banks-Chuck Brooks)
From the Parachute LP
"INTIMATELY" RRLP 9012
© 1979 Parachute Records, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc. 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

ATLANTIC



VOCAL
A-25239 SP
MONO

45 R.P.M.

45-2941

Pub., Pundit
& Syberia,
BMI

Time: 3:25

© Atlantic 1973

MASTER OF EYES (THE DEEPNESS OF YOUR EYES)

(Aretha Franklin, Bernice Hart)

ARETHA FRANKLIN

Produced and Arranged by
Aretha Franklin &
Quincy Jones

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



KSR 963

**SIDE ONE
33 1/3 RPM**

**Distributed by:
IJE Distributing Inc.
450 North Park Road
Hollywood, Florida
33021**

**BARBIE'S™
NEIGHBORHOOD**

© P © Mattel, Inc. 1981

**BARBIE'S™
NEIGHBORHOOD**



KSR 963

Distributed by:
IJE Distributing Inc.
450 North Park Road
Hollywood, Florida
33021

SIDE TWO
33 1/3 RPM

BARBIE'S™
NEIGHBORHOOD

© Mattel, Inc. 1981

BARBIE'S™
NEIGHBORHOOD
(Continued)

NOTHIN' GOIN' DOWN
(but the leaves)
(D. Roberts)



Producer
Mike Headrick
U-14612 M

STEREO
AHE 1985 A
Watering Trough
Music ASCAP
Time: 2:51

AL HARVEY

Distr. by AHE, Box 14, Bakewell, TN. 37304 (615)554-3229

**VETERANS OF THE HONKY-TONK
WARS**

(D. Roberts)

MOON



Producer

Mike Headrick

U-14612 M

STEREO

AHE 1985 B

Watering Trough

Music ASCAP

Time: 2:25

AL HARVEY

Distr. by AHE, Box 14, Bakewell, TN. 37304 (615) 554-3229



COLUMBIA

® "Columbia," Marcas Reg.

STEREO
3:59

45 RPM
DEMONSTRATION
NOT FOR SALE

38-08024

ZSS 08024A

© 1988 CBS

Records Inc.

Publisher:

Nouveau Riche

Music Inc.

(BMI)

VOYÉUR

HANGIN' ON THE BOULEVARD

-G. Williams-J. Ventzos- Taken From The Columbia Lp:

"BOULEVARD" FC 40887/Produced by Grant Williams

for GoldCoast Productions, Inc./Executive Producer:

Gabe Vigorito/Mixed by: Josh Abbey

Patti Day

SW 1203-7
(45-1203-DP)



SIDE A

Edition Sunset/
ASCAP

Promo Not For Sale

INCH BY INCH

(Diane Warren)

Produced by Michael Zager

RADIO EDIT

Time: 3:51

Patti Day

SW 1203-7
(45-1203-PDP)



SIDE B
Edition Sunset/
ASCAP
Promo Not For Sale

INCH BY INCH

(Diane Warren)

Produced by Michael Zager

Mixed by Michael Zager & Dennis Mitchell

DRIVE IT HOME

Time: 3:55

STARDAY RECORDS

©

EARL
GAINES
(VOC)

45 RPM

1130

4-113

Time 2:30

Venice Music/BMI

A. B. Jones

Produced by

A PRODUCT OF STARDAY RECORDS, P.O. Box 8008, Nashville, Tennessee 37207

THE THINGS I USE TO DO



WHAT YA GONNA DO
WHEN THE RAIN STARTS FALLIN'
(Nathanson-Schoenholz)



NOT
FOR SALE

MONO

P-4406
PRO-8609

Arranged by
Eric
Robertson

Beechwood
Music
Corporation
BMI

Intro.—:15
2:46

Produced by
Harry Hinde

CONSPIRACY

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Capitol®

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MAR 28 1977
M.F.D. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

WHAT YA GONNA DO
WHEN THE RAIN STARTS FALLIN'
(Nathanson-Schoenholz)



NOT
FOR SALE

STEREO

P-4406

S93758

Arranged by
Eric
Robertson

Beechwood
Music
Corporation
BMI

Intro.—:15
2:46

Produced by
Harry Hinde

CONSPIRACY

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MFD. BY CAPITOL RECORDS, INC.



NOT FOR SALE

Golden Cornflake
Music (BMI)
(Side A)

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R. A. Inbows,
Ltd.
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Reserved.

Vocalists:
Phillip Mitchell
& Eleanore Mills

STEREO
BDA 580
(BDAS 580 A)

Time: 3:20

Producer:
Skip Drinkwater
& Jerry Peters
For Zembu
Productions

ZEMBU T.M.

FOR YOU EVERYTHING
(Jerry Peters & Lynn Mack)
NORMAN CONNORS



Marketed and Distributed by Arista Records, a division of Columbia Pictures Industries, Inc.

6 West 57th Street, New York, N.Y. 10019



NOT FOR SALE

Golden Cornflake
Music (BMI)
(Side A)

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Ltd.

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Reserved.

Vocalists:
Phillip Mitchell
& Eleanore Mills

MONO
BDA 580
(BDA 580 A)

Time: 3:20

Producer:
Skip Drinkwater
& Jerry Peters
For Zembu
Productions

ZEMBU T.M.

FOR YOU EVERYTHING
(Jerry Peters & Lynn Mack)
NORMAN CONNORS



Marketed and Distributed by Arista Records, a division of Columbia Pictures Industries, Inc.

6 West 57th Street, New York, N.Y. 10019

durium

made in Italy

CN A 9301

45

DURIUM
R.C.A.
B.I.E.M.

RISERVATI TUTTI I DIRITTI
DEL PRODUTTORE FONOGRAFICO E PROPRIETARIO
DELL'OPERA RIPRODOTTA
- VIETATA DUPLICAZIONE
- PUBBLICA ESECUZIONE
RADIODIFFUSIONE DEL DISCO

34518
(10412)

Ⓟ 1969

a Fowlkes-Mastroianni
Production

t. 3,30

TI HO INVENTATA IO

(G. Cassia - M. Marrocchi)

WESS & The Airedales

Direz. e orch. di Mario Capuano

durium

made in Italy

CN A 9301

45 DURIUM
B.I.E.M.

RISERVATI TUTTI I DIRITTI
DEL PRODUTTORE FONO-
GRAFICO E PROPRIETARIO
DELL'OPERA RIPRODOTTA
- VIETATA DUPLICAZIONE
- PUBBLICA ESECUZIONE
RADIODIFFUSIONE DEL DISCO

34519
(10415)

a Fowlkes-Mastroianni
Production

t. 2,34

(P) 1969

VOLTAMI LE SPALLE

(D. A. Ciotti - M. e G. Capuano)

WESS & The Airedales

Direz. e orch. di Mario Capuano

LOYAL

RECORDS

Tylertown, Miss. 39667

Starlight
Music
BMI
LR 226
45' RPM

A
JERRY
SULLIVAN
SONG
91243A
(time 2:00)

J.S.
J.P.
MERRY CHRISTMAS FROM VIETNAM

THE SULLIVAN FAMILY

LOYAL

RECORDS

Tylertown, Miss. 39667

Starlight
Music
BMI
LR 226
45 RPM

A
MARGIE
SULLIVAN
SONG
91243B
(Time 2:38)

LONELY, LONELY ROAD TO CALVARY

THE SULLIVAN FAMILY

Stateswood

45 RPM
1504-A

Time 2:45

GOD IS GOD
(Lane)

LEFEVRE TRIO
with
JIMMIE & REX

Stateswood

45 RPM
1504-B

Time 2:40

MY LORD IS SO GOOD
TO ME
(Lister)

LEFEVRE TRIO
with
JIMMIE & REX



Produced by
Eddie Crook

HAR-45-1105
AA
(U-19121)
Time: 2:36

WE'RE GONNA RISE
(Steve Moss/Chestnut Mound Music/BMI)

FREEDOM BAND

146 Baker Street
Kennesaw, GA. 30144

HARVEST RECORDS 814 Wren Road Goodlettsville, TN. 37072

ATLANTA GA.

1612 SIMPSON RD

TASMA RECORDS

HAMMOND EGGS

Bill Freeman

Time 2:45
BMI

1402-A

BILL FREEMAN

(Organ)

#362

**MOONLIGHT
IN VERMONT**

(K. Suessdorft J. Blackburn)

Time 2:47
ASCAP

1402-B

BILL FREEMAN

(Organ)

#362

**TASMA
RECORDS**
1612 SIMPSON
RD.
ATLANTA GA.

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

45 RPM Little Nipper JUNIOR

WY 444
47-0298
(E1VW-3830)



THE TELEVISION AMBUSH—Part I

(John A. Richards)

Starring Roy Rogers

Music composed and conducted by
Frank Worth

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCA REGISTRADA

RCA VICTOR

45 RPM Little Nipper JUNIOR

WY 444
47-0298
(E1VW-3831)



THE TELEVISION AMBUSH—Concl.

(John A. Richards)

Starring Roy Rogers

Music composed and conducted by
Frank Worth

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.



polydor

**PROMOTION COPY
NOT FOR SALE**

Screen
Gems-EMI
Music, Inc.
(BMI)

Time: 3:57

Produced by
Isaac Hayes
Rhythm

Arrangements:
Isaac Hayes
Horn & String
Arrangements:
Isaac Hayes and
Bill Purse
56

STEREO

PD 2011
(79 NP 4383 S)

Intl. #
2121 401

From Album
PD-1-6224
"DON'T LET
GO"

Vocal
Arrangements:
Isaac Hayes

DON'T LET GO

(Jesse Stone)

ISAAC HAYES

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COLUMBIA

® "Columbia," Marcas Reg.

STEREO
4:22

45 RPM
DEMONSTRATION
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38-08506

ZSS 08506A

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Records Inc.

Publisher:

Mike Chapman

Pub. Ent.

Knighty-Knight

Music c/o BMG

Songs Inc.

(ASCAP)

HOLLY KNIGHT **EVERY MAN'S FEAR**

-H. Knight - K. McDaniels- Taken From The Columbia
LP: "HOLLY KNIGHT" BFC 44243/Produced
by Chris Lord-Alge & Holly Knight

ATLANTIC



A-24270-PL

45 R.P.M.

45-2921

VOCAL

Pub. Blue Book

Music/B M I

Time: 2:45

Strings Arranged
By Jimmie Haskell
Horn Arranged
Muscle Shoals Brass

TODAY I STARTED LOVING YOU AGAIN

(Merle Haggard and Bonnie Owens)

BETTYE SWANN

Produced By Rick Hall & Mickey Buckins

Recorded At Fame Recording Studios,

603 East Avalon Avenue,

"Home of the Muscle Shoals Sound"

© 1972 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

ATLANTIC



A-24269-PL

Horn Arranger
Muscle Shoals Brass

45 R.P.M.

45-2921

VOCAL
Pub., Arc
Music Corp./
B M I

Time: 2:37

Strings Arranged
By Jimmie Haskell

I'D RATHER GO BLIND

(E. Jordan and B. Foster)

BETTYE SWANN

Produced By Rick Hall & Mickey Buckins
Recorded At Fame Recording Studios,
603 East Avalon Avenue,

"Home of the Muscle Shoals Sound"

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REAL

1037
M-1037-A
Time: 3:23

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Malaco Inc.
Inc.

Victor

FOR OLD TIMES SAKE
(FREDERICK KNIGHT)

DOROTHY MOORE

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RCA

1037
M-1037-B

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Victor

DADDY'S EYES
(STEPHENSON-STROUD-COUCH)

DOROTHY MOORE



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& Stone Diamond
Music Corporation
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Stone Diamond
Music Corporation
SIDE ONE

Distributed in the
United States by
MCA Distributing,
Corporation

**1927MF
(67966)**

4:08

Written, Directed
Arranged and
Produced by:
GEORGIO
Original Version
In Album,
"SEXAPPEAL",
6229ML

**"BEDROCK"
GEORGIO**

MERIT[®]

Records

A Division of Delta Records
Nacogdoches, TX

SIDE A
M45-2508 A
Time: 3:00

Sizemore Music
BM!
(U-10458)

HOT NUTS
(get 'em from yo' Peanut Man)
(G. Sizemore)

JERRY McCAIN



© 1984 Merit Records-P. O. Box 25326-Nashville, Tn. 37202

MERIT
Records®

A Division of Delta Records
Nacogdoches, TX.

SIDE B
M45-2508 B
Time: 2:20

Sizemore Music
BMI
(U-10458)

THE WOOD PECKER SONG
(G. Sizemore)

JERRY McCAIN

© 1984 Merit Records-P. O. Box 25326- Nashville, Tn. 37202

**KING**

**45-
6224**

**K-42950
Dynafone (BMI)
Time 2:50
Vocal**



*The Sound
of Soul*

**I DON'T WANT NOBODY TO GIVE ME NOTHING
(OPEN UP THE TUNER, I'LL GET IT MYSELF)
(PART 2)**

**(James Brown)
JAMES BROWN**

INTERNATIONAL RADIO FESTIVAL OF NEW YORK-1983

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July-August
1983

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ADS

July-August
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CLEARWATER, FL.

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Produced by:
ROY HAWS
LONNIE WRIGHT
Engineered by:
LONNIE WRIGHT
at
SOUNDMASTER
Houston, Texas

STEREO
CBT 10206-A
Time 3:55
Country Boys
from Texas
Music, BMI
Featuring **FESTUS**
on Lead Guitar

GIDDYUP ALLIGATOR
THE ALLIGATOR SONG
(Joe Johnson)

GLENN ENGLISH &
GUNSMOKE

CBT RECORDS ★ 3318-E SSW LOOP 323 ★ TYLER, TEXAS 75701 ★ (214) 581-9945

THE Charlie Daniels BAND



HIGH LONESOME



Epic Records



Demonstration Not For Sale

PE 34377

Side 1

Suggested Cuts

	Length Of Cut
<input type="checkbox"/> Billy The Kid Hal David Music/Roadshow Music (1967)	5:45
<input type="checkbox"/> Carolina Hal David Music/Roadshow Music (1966)	3:52
<input type="checkbox"/> High Lonesome Hal David Music/Roadshow Music (1966)	5:00
<input type="checkbox"/> Running With The Crowd Hal David Music/Roadshow Music (1967)	3:56

Side 2

Suggested Cuts

	Length Of Cut
<input type="checkbox"/> Right Now Tennessee Blues Hal David Music/Roadshow Music (1967)	3:30
<input type="checkbox"/> Roll Mississippi Hal David Music/Roadshow Music (1966)	3:05
<input type="checkbox"/> Slow Song Hal David Music/Roadshow Music (1966)	3:52
<input type="checkbox"/> Tennessee Carleen Music Co. (1966)	4:40
<input type="checkbox"/> Turned My Head Around Hal David Music/Roadshow Music (1967)	3:50

DISSEMINATION
Not For Sale

Side A

**Billy The Kid
Carolina**

High Lonesome

Running With The Crowd

Side B

Right Now Tennessee Blues

Roll Mississippi

Slow Song

Tennessee

Turned My Head Around

To Louis L'Amour and James Bama

**Here's to gut-rotting whiskey and Saturday night
And pistols and poker and hellacious fights;
Here's to cowboys and trappers and mountains and woods
And "Slim With A Saddle" and "Rose Plenty Good";
Here's to hard-living men who took care of their own,
Like Chantry and Sackett, Catlow and Kilrone;
From the lowlands of Texas to high Tennessee,
What a hell of a fine place this world used to be.**

**My sincere appreciation for the hours of honest pleasure
you've both given me.**

Charles Dumas
1976

34377




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Tommy Roe

We Can Make Music





We Can Make Music
Pearl
Stir It Up and Serve It
Close To You
Greatest Love
Evergreen
Firefly
King of Fools
Traffic Jam
Brush A Little Sunshine and Love
No Sad Songs

Produced by: Steve Barri

ENGINEER: Phil Kaye

HORN & STRING ARRANGEMENTS:

Sid Feller, Jimmie Haskell

SPECIAL THANKS TO
THE MUSICAL TALENTS OF:

Hal Blaine, Joe Osborn,
Butch Parker, Richard Laws,
Max Bennett, Larry Knechtel,
Mike Deasy, Dan Walsh,
Emil Richards, Ginger Blake,
Robert Gillman

PHOTOGRAPHY & DESIGN:

Philip Schwartz

Sonny & Cher/Greatest Hits

All I Ever Need Is You
You Better Sit
Down Kids
Crystal Clear
Muddy Waters
I Got You Babe



A Cowboy's Work
Is Never Done
United We Stand
The Beat Goes On
What Now My Love
Mama Was A Rock
And Roll Singer
Papa Used To Write
All Her Songs

Sonny & Cher/Greatest Hits

Side One

All I Ever Need Is You

E. Reeves/J. Holiday

You Better Sit Down Kids

S. Bono

Crystal Clear/Muddy Waters

L. Laurie

I Got You Babe

S. Bono

The Beat Goes On

S. Bono

Entertainment was a family tradition for Cher La Piere. Guided by her mother into acting and singing, Cher became an attractive, refined performer. In the early 60's her family moved to New York from California.

Sonny Bono was born in Detroit but at an early age moved to New York with his family, too. He began his performing career as a back-up vocalist for producer Phil Spector. It was at one of these recording sessions he met Cher, and the stage was set for the husband/wife team which was to dominate the entertainment world from the mid-60's into the early 70's.

Sonny and Cher's early success resulted mainly from Sonny's songwriting talents, which produced such popular tunes as *Baby, Don't Go*, *The Boy Next Door*, *Dream Baby*, and *I Got You Babe*. Their first single was released under the name "Caesar and Cleo" and met with little success. In 1965, using their real names, they released their own version of *I Got You Babe* on Atco Records. It rose to be the number one single on the national charts and, with guest appearances on the Ed Sullivan Show and Dick Clark's "American Bandstand," their following quickly grew.

On the Jerry Lewis show Sonny and Cher came out strongly against the use of drugs. Inspired by this conviction, Sonny wrote the hit single *The Beat Goes On* and took his stand even further by narrating a documentary film on drug abuse. Continuing his dedication to social commentary in his songwriting, Sonny penned *You Better Sit Down Kids*, in which a father tries to explain to his children that their mother and he are splitting up.

The duo continued their successful recording career with such charted hits as *What Now My Love*, *A Cowboy's Work Is Never Done*, and *All I Ever Need Is You* (a current hit by Kenny Rogers and Dottie West). Gaining universal popularity, their fans came from all age groups, it was possible for them to land a network contract and enjoy a fruitful career on national television.

Today Sonny and Cher enjoy careers as individual performers. The music they made remains a lasting testament to their success together. I can think of no better way to remember them than with this reissue of **SONNY AND CHER: GREATEST HITS**.

—Jeff Beagle

Side Two

A Cowboy's Work Is Never Done

S. Bono

United We Stand

T. Hitter/P. Simons

What Now My Love

P. Delanoë/C. Sigman/G. Becaud

Mama Was A Rock And Roll Singer

Papa Used To Write All Her Songs

S. Bono

Remastering Engineer: Bob McNeble

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STEREO SMAS-498

QUICKSILVER





Side One

1. **Wolf Run (Part 1)**
(Lenny Chin Forrow) 1:10
2. **Just for Love (Part 1)**
(Lenny Chin) 2:04
3. **Cobra**
(Lenny Chin) 4:30
4. **The Hat**
(Lenny Chin Forrow) 10:30

Side Two

1. **Freeway Flyer**
(Lenny Chin Forrow) 3:45
2. **Gone Again**
(Lenny Chin Forrow) 7:10
3. **Fresh Air**
(Lenny Chin Forrow) 9:20
4. **Just for Love (Part 2)**
(Lenny Chin) 1:10
5. **Wolf Run (Part 2)**
(Lenny Chin Forrow) 2:20

All recordings are Quadraphonic Music, except dual for Love (Parts 1 & 2) which is Quadric Music. All recordings DMI.
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STEREO SUS-5252

JAY AND THE AMERICANS



**MONDAY MONDAY • NATURE BOY
ONLY IN AMERICA
TOO MANY TIMES, DIANA (FROM HOWIE TO DIANA)
IT'S A BIG WIDE WONDERFUL WORLD
I'LL REMEMBER YOU • SILLY BOY, SILLY GIRL
LET'S LOCK THE DOOR (AND THROW AWAY THE KEY)
HANG AROUND
THINK OF THE GOOD TIMES**



JAY AND THE AMERICANS

side one

Monday Monday (2:31)
(John Phillips)

Nature Boy* (2:40)
(Eden Ahbe)

Only In America (2:10)[†]
(Jerry Leiber—Mike Stoller
Cynthia Weil—Barry Mann)

Too Many Times, Diana (From Howie To Diana) (2:41)
(M. Sanders—H. Kane—K. Vance)

It's A Big Wide Wonderful World* (2:06)
(Joe Rap)

side two

I'll Remember You (2:44)

(Jerry Leiber—Mike Stoller)

Silly Boy, Silly Girl (2:15)

(Doc Pomus—Mort Shuman)

Let's Lock The Door

(And Throw Away The Key) (2:24)

(Roy Farrell—Wes Farrell)

Hang Around (2:52)

(Chip Taylor)

Think Of The Good Times (2:06)

(Wes Farrell—Roy Farrell)

[†]Public performance clearance—BMI, ASCAP*

Meet JAY AND THE AMERICANS...

Jay is the leader. He's blessed with a droll sense of humor and some of his imitations are devastating. Believe it or not, he was once a shoe salesman, but gave up the shoe business for show business. Kenny is a prankster. He's also an omnivorous reader and crossword puzzle addict. He's deeply interested in Wall Street and stock investments. Six feet, three inches tall, Kenny seems shy at first meeting, but that quality soon evaporates after a few minutes of conversation.

Sandy is an avid record collector. He's a graduate of New York University where he majored in Business Administration. His amiability and good nature make things a lot easier for the boys when they are on the road.

Marty is the dedicated musician. His guitar is never out of reach. He is starting to score now as a songwriter. His hobby is gardening and someday hopes to own a hothouse full of exotic flowers.

So here are Jay And The Americans and here are a series of performances by them that showcase the sounds and style that has brought them international acclaim. Their hits are here, as are versions of smash successes by other disc stars. Jay And The Americans have made it. And you'll be captured in their camp after you listen to this heavy program of groovy sounds.

Art Direction: Woody Woodward
Design: Gabor Halmos



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Leroy Holmes' Orchestra & Chorus
SUS-5247



Vikki Carr
That's All
SUS-5228



Frankie Avalon
SUS-5244



Jackie De Shannon
Lonely Girl
SUS-5225



The 25 Pianos Of Tommy Garrett
SUS-5237



Sandy Nelson
Drums And More Drums!
SUS-5224



This Is Bobby Goldsboro
SUS-5236



Joe & Eddie
Down To Earth
SUS-5210



the SHIRELLES sing

THE GOLDEN OLDIES



I MET HIM ON A SUNDAY • WALKIN' ALONG • TEARS ON MY PILLOW • LONELY TEARDROPS • CHURCH BELLS MAY RING • 100 POUNDS OF CLAY • HEY BABY
TO KNOW HIM IS TO LOVE HIM • CAN'T WE BE SWEETHEARTS • PLEASE BE MY BOYFRIEND • MY PRAYER • RUNAWAY

The Shirelles Sing The Golden Oldies

SIDE 1

- | | |
|--|------|
| 1. WALKIN' ALONG
(Winston Willis) | 2:14 |
| 2. TEARS ON MY PILLOW
(S. Bradford & A. Lewis) | 2:00 |
| 3. LONELY TEARDROPS
(B. Gordy - G. Gordy & T. Carlow) | 2:32 |
| 4. CHURCH BELLS MAY RING
(Willow & Craft) | 2:05 |
| 5. 100 POUNDS OF CLAY
(B. Elgin - K. Rogers & L. Dixon) | 2:05 |
| 6. HEY BABY
(Samson - Horton) | 2:20 |

SIDE 2

- | | |
|--|------|
| 1. I MET HIM ON A SUNDAY
(Coley-Owens-Harris & Lee) | 2:04 |
| 2. TO KNOW HIM IS TO LOVE HIM
(Phil Spector) | 2:24 |
| 3. CAN'T WE BE SWEETHEARTS
(Goldner & Cox) | 2:22 |
| 4. PLEASE BE MY BOYFRIEND
(Powell & Navarro) | 1:56 |
| 5. MY PRAYER
(G. Boulanger & J. Kennedy) | 3:02 |
| 6. RUNAWAY
(D. Shannon & M. Crook) | 2:25 |

The names of Shirley, Beverly, Mickey and Doris when taken separately may, or may not, have special significance to the teen was buyer. However, put 'em together and they add up to the Shirelles—and rest assured, as past trade polls have indicated, there's hardly a pop music lover around who's failed to be impressed by the 'record heights' this foursome has reached. Their seemingly unending hit string is not only the envy of almost every performer on the disk scene, it's a testimonial to the 'lasting power mettle' the femmes possess. Their ability to handle almost any tune imaginable, in any number of vocal styles, is a toast to a talent owned by too few performers gracing today's record stage. The gals have got the goods and the entire trade benefits from their possessions. It's an established fact that a good and exciting record will often stimulate a soft, or sagging disk sales market. If 'medal of honors' were awarded to disk performers the gals would be right in there as a result of their 'above and beyond the call of duty' chart contributions. On both the singles and album levels they've excelled with the best of 'em.

Setting our sights on the LP category, we discover that after Scepter's data department had gathered the sales figures on their many solid money-making packages, the set that emerged the leader had been the one containing a reprise of their single successes. This, however, was not looked upon as something strange—since many previous LP's assembling the original hits (by the original artists)—(under the tags of 'golden oldies,' 'golden goodies,' 'oldies by the dozen' and what have you) had been wonderfully successful. What makes the Shirelles case more interesting, though, is the fact that most of these sets were comprised of the sole (and in rare cases two or more) disk prosperity of the

teen market soloists and groups that have found it tough sledding in clearing out the most important hit follow-ups. The Shirelles' overabundance of single victories could easily find a volume 2 and 3, etc. counterpart to all the aforementioned LP winners. Since the larks have demonstrated their coin-producing assets in more ways than one it's an LP natural for them to refit a dozen of 'other-artist's hits' in their own inimitable way and have these 12 teen classics make another chart go of it—in a new dress and as an LP team.

Delightfully commencing with a new version of their own handclapping, tricky beat, 'stepping stone,' "I Met Him On A Sunday," they proceed to stomp, walk, twist and jump their way over a potpourri of up tempo concoctions that include the Diamonds' "Walkin' Alone," Jackie Wilson's "Lonely Teardrops," the Willows' "Church Bells May Ring" and the tantalizing #1 debut performances by Bruce Channel with "Hey Baby" and Del Shannon's never-to-be-forgotten, "Runaway"—which was just that, chart-wise. On the throbbing, pulsating, beat-ballad side of the hipswing leader is the Teddy Bears' chart-topper, "To Know Him Is To Love Him," Little Anthony & the Imperials' "Tears On My Pillow" and a superb treatment of the Platters' own up-dating job on the lovely evergreen, "My Prayer."

The material's here and so is the 'sound' of the Shirelles. Further insurance in the deck's bid for chartdom is hardly necessary. However, each track happily sports a refreshingly new and top light instrumental showcase. "What more could a teen record purchaser ask for? Volume 2 maybe?

IRA HOWARD
Editor, Cash Box

MARVIN GAYE

I WANT YOU



MARVIN GAYE

I WANT YOU

SIDE ONE

I WANT YOU* (Vocal)

Leon Ware-T-Boy Ross
Jobete Music Co., Inc.
& Almo Music Corp. ASCAP

COME LIVE WITH ME ANGEL**

Leon Ware-Jackie Hilliard
Better Hall Music Co. ASCAP

AFTER THE DANCE (Instrumental)

Marvin Gaye-Leon Ware
Jobete Music Co., Inc. ASCAP

FEEL ALL MY LOVE INSIDE

Marvin Gaye-Leon Ware
Jobete Music Co., Inc. ASCAP



SIDE TWO

I WANT YOU* (Intro Jam)

Leon Ware-T-Boy Ross
Jobete Music Co., Inc.
& Almo Music Corp. ASCAP

ALL THE WAY AROUND*

Leon Ware-T-Boy Ross
Jobete Music Co., Inc. ASCAP

SINCE I HAD YOU

Marvin Gaye-Leon Ware
Jobete Music Co., Inc. ASCAP

SOON I'LL BE LOVING YOU AGAIN*

Marvin Gaye-Leon Ware-T-Boy Ross
Jobete Music Co., Inc. ASCAP
Arranged by Paul Riser

AFTER THE DANCE (Vocal)

Marvin Gaye-Leon Ware
Jobete Music Co., Inc. ASCAP
Arranged by Dave Blumberg

Produced by LEON WARE

Associate Producer *T-Boy Ross & **Hal Davis

BASS: Chuck Rainey-Wilton Felder-Ron Brown-Henry Davis • DRUMS: James Gadson • PERCUSSION:
Gary Coleman-John "Jack" Arnold • PIANO & FENDER RHODES: Sonny Burke-John Barnes-Jerry Peters
CONGA & BONGO: Bobby Jean Hall-Eddie "Bongo" Brown • GUITARS: Melvin "Wah Wah" Ragin-
Ray Parker Jr.-David T. Walker courtesy of Ode Records, Dennis Coffey courtesy of Sussex Records, Inc.
Jay Graydon • Strings & Horns Arranged by Collette Rayler Penikese • Rhythm Arranged by Leon Ware
Special Thanks to Berry Gordy, Suzanne dePasse, Tony Jones, Carol Cassano & Wally Cox
Mixing & Master Engineer Art Stewart • Recording Engineers Art Stewart & Fred Ross • Recorded, Mixed &
Mastered at Motown Recording Studio & Marvin Gaye Recording Studio, Hollywood, California 90028
Art Direction: Frank Mulvey • Illustration of an original painting by Ernie Barnes.
Executive Producers: Marvin Gaye & Berry Gordy

Tc-34251







side a

1. ENS
2. IN + OUT
3. TROUBLE
4. GIRL
5. VONETS
6. DEDICATED TO NUNU
7. off a little bit
8. clepb

side b

9. HERDEE
10. SANTA MARIA
11. MONKEY ON YOUR RAC
12. PLAYED ME CHEAP
13. yeet
14. THAT ANFUL SOUND
(DAT WAY)

RONNIE LAWS HEAVY ON EASY

PRODUCED BY RONNIE LAWS

for Liberty Brother Productions

Assistant: William Jeffery
Chief Engineer: Chris Brunt

(from the LP "Solid Ground" LO-51087)

NOT FOR SALE

33-1/3 RPM

Time - 4:06
Promotional Copy Only



Stamps
SP-218-1/2

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BECAUSE HE LIVES

STEREO - LP 149-03

Archie
Columbia
1954



with
The
Edwards Family

BECAUSE HE LIVES. . .with

THE EDWARDS FAMILY

Side One

GOD CAN - Abernathy/SESAC/11:45
(Children)
BECAUSE HE LIVES - Gaither/ASCAP/3:39
(Wilfred & Rachel)
OH, IT REALLY DOESN'T MATTER - 1:56
(Daniel)
THE SWINGING HAMMER - P. D./7:18
with THE THREE NAILS poem - Harrah & Davis/BMI
(Wilfred, Rachel & Elizabeth)
ALLELUIA - Moergerle/ASCAP/2:25
(Wilfred, Rachel & Elizabeth)

Side Two

IF JESUS SAID IT - Chambers/BMI/2:05
(Elizabeth & Jonathan)
SWEETEN GETS THE JOURNEY - Hess/BMI/2:26
(Elizabeth, Jonathan & Esther)
THE GREAT SPECKLED BIRD - Smith/BMI/2:47
(Wilfred, Rachel & Elizabeth)
THE FAMILY OF GOD - Gaither/ASCAP/2:33
(family)
AT CALVARY - P. D./1:41 (Instrumental)
THE SHEPHERD'S CALL
Rachel Edwards & Phyllis Nichols/2:34
(Wilfred & Rachel)



RACHEL and WILFRED

Many of you have followed our singing ministry from its early days when Vera and I were known as "The Singing Edwards Children" and when Rachel was a part of "The Enyart Jr. Quartet." You knew us when Rachel and I were married and with Vera we became "The Edwards Trio." You watched each of our children grow from their infancy and heard them sing their first songs publicly. You helped to make our four previous albums a success. During this period of time, some of our friends have gone on to their reward but many new ones have come our way.

My sister, Vera, and her husband are now pastoring and it is difficult for her to be with us as before, but Rachel and I with our four children continue our ministry. You requested a family album with songs as you hear them in revivals, camp meetings and conventions; here it is after much prayer and preparation. You will hear the piano played by Elizabeth who is now 15 years old. Jonathan is twelve and plays trumpet and bass. Rachel and I play our respective instruments, the organ and guitar. During the instrumental, "At Calvary," nine year old Esther joins us with her little accordion. Daniel is six and sings a little song for you besides joining with the older children on the song "God Can" and the entire group during "The Family Of God." You will also hear other arrangements such as solos, duets, and trios. During the song, "The Swinging Hammer," Elizabeth and Jonathan narrate the story, "The Three Nails."

Our prayer is that you will receive a blessing as you listen to this record.

Wilfred Edwards



ELIZABETH and JONATHAN



ESTHER and DANIEL

Records by The Edwards Trio:

LPM 181 Harmonies
LPM 182 Supperime
LPS 149-01 Music & Melodies
LPS 149-02 Show Me Thy Glory

THE EDWARDS FAMILY
Route 1 - Box 173
Ridgeville, Indiana 47380

Recorded at
Crusade Studios/Flora, IL.
Ray Harris, engineer

Photography by Dove Peters

WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but may permanently damage your record. This stereo recording is worthy of the finest needle.

Crusade

LPS 149-03

Crusade Enterprises

1001 E. Main Street, Suite 100

Flora, Illinois 61736

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The Murk Family in Concert



STEREO
T-MFM-2002

The Murk Family in Concert

The Murk family has been called "one of the gold nuggets in the entertainment world of the Chicago area." The Chicago *Tribune* described them as "Chicagoland's equivalent of the famous Von Trapp singers who inspired 'The Sound of Music'."

Jim and Donna Murk and their five children have given over 1,600 concerts in more than 40 states and in several foreign countries. What started out as fun for a family mushroomed by popular demand into a full-time vocation.

Family concerts really began when dad, who was a college professor in history and anthropology, won the national championship of CBS TV's Original Amateur Hour as a lyric tenor in 1963. Invited to a Miami Beach hotel to give Christmas week concerts, he skillfully worked the family into the act, and they have been stealing the show ever since.

Each of the Murk children plays the piano and a concert stringed instrument. All of the violin and cello backgrounds on this recording as well as the quintet "There Is No Greater Love" were played by them.

Audiences at the Murk concerts have ranged in size from several thousand in large conventions and fairs to small clubs, business and church groups. One of their most thrilling experiences was an appearance before members of the U.S. Senate and their staffs in Washington, D.C. by special invitation of one of America's senior senators.

The universal appeal of the Murk family programs lies in their adaptability to almost any type of audience or age group. Everyone can empathize with the themes of love and cooperation in the home. These are necessary in any household, but especially if a rigorous schedule of activity is going to be maintained. Without mother this would not be possible. Donna Murk not only sings with the family and plays the vibraphone, but also makes all the girls' costume dresses, styles their hair, and organizes the children's time so that there is a healthy balance of study, music, work and play.

A great deal of the credit for the success of the Murk family concerts must go to their gifted accompanist Betty Bowman. She not only provides the beautiful piano background for their performances but also arranges most of the vocal and instrumental selections. Betty's ten year old daughter Beth plays the flute for this recording.

The two most enduring human values, love and happiness, are the themes of this family concert album. It is music with a message for families everywhere.

Bas - Merlin Essert
Drums - Roger Stoltz
Cover Photo - Walter Danylak
Jacket Design - Vaniden-Midcock
Studio - Sound Market Recording
Engineers - Stu Walder and John Michaelson

MURK FAMILY MUSICALE
903 NORTH MAIN STREET
WHEATON, ILLINOIS 60187
312-668-7565

STEREO
T-MFM-2002



SIDE 1

LOVE IN A HOME . . . 3:55 (Mercer, dePaul) Commander Publications

NEDLEY FROM OLIVER . . . 11:21 (Burt) Lekeview Music
Consider Yourself As Long as He Needs Me
Where is Love? I'll Do Anything
Oom-pah-pah Who Will Buy?

RAINDROPS KEEP FALLIN' ON MY HEAD . . . 2:32 (David-Bacharach) Blue Sea Music

HAYA NAGILAH . . . 2:20 (Traditional Israeli Folk Song) Pro Art Publications

THE MEN IN MY LITTLE GIRL'S LIFE . . . 3:34 (Deane-Candy-Shayne) Jewel Music Co.

SIDE 2

HAPPINESS MEDLEY . . . 3:37

There Is More to Life (Carmichael) Lexicon Music
That's the Way to Find Happiness (Peterson) Singpiration

I Found Happiness (Gäthner) Gäthner Music
Happiness is the Lord (Stanhill) Singpiration

THANK YOU LORD . . . 0:46 (Bowman) Bowman Publications

THERE IS NO GREATER LOVE . . . 3:23 (Peterson) Singpiration

TOMORROW MEDLEY . . . 3:23
If We Could See Beyond Today (Cook-Clayton)
God Hath Not Promised (Flint-Smith) Singpiration

I Know Who Holds Tomorrow (Stanhill)

SECOND COMING MEDLEY . . . 9:10

My Lord Loves Me (Dunlop)
When He Shall Come (Peterson)
Will It Be Soon? (Johnson) Singpiration

Will I Win a Starless Crown? (Peterson) Singpiration
Lord, I Want a Diadem (Dunlop) Singpiration
Jesus is Coming Again (Peterson) Singpiration

PHENIX

TWO RECORD SET

M

a gathering of flowers the anthology of the mammas & the papas

INCLUDES MANY LYRICS



SIDE ONE: 1. STRAIGHT SHOOTER / MONDAY, MONDAY 2. TRIP, STUMBLE AND FALL / GO WHERE YOU WANNA GO / I CALL YOUR NAME

SIDE TWO: 1. DANCING IN THE STREETS / ONCE WAS A TIME I THOUGHT 2. CREEDUE ALLEY / DANCING BEAR

SIDE THREE: 1. I CAN'T WAIT 2. DEDICATED TO THE ONE I LOVE 3. FREE ADVICE 4. DO YOU WANNA DANCE 5. SPANISH HARLEM

SIDE FOUR: 1. GOT A FEELIN' 2. NO SALT ON HER TAIL 3. WORDS OF LOVE 4. I SAW HER AGAIN LAST NIGHT 5. DID YOU EVER WANT TO 6. 6. CALIFORNIA DREAMIN'

ORIGINAL RECORDING PRODUCER: LOU ADLER / EXECUTIVE PRODUCER: JAY LASKER / ART DIRECTION: PETER WHORF GRAPHICS



DSY-50073



PEDRITO RICO en NUEVA YORK



EL ESCAPULARIO • ME LO DIJO PEREZ
LA HORA • CHICO YEH, YEH.
LA VIA QUE ME PIDIERAS • LA LUNA Y EL TORO



A DIVISION OF MONUMENT RECORDS, INC.

LA PERRITA PEQUINESA • CARTAGENERA
SE LLAMA MARIA • EL MUNDO
TYPICAL SPANISH • LA YENKA

PEDRITO RICO en NUEVA YORK

SIDE A	TIME
1. EL ESCAPULARIO	4:48
2. ME LO DIJO PEREZ	2:04
3. LA HORA	2:33
4. CHICO YEH, YEH	2:04
5. LA VIA QUE ME PIDIERAS	4:20
6. LA LUNA Y EL TORO	3:20
SIDE B	TIME
1. LA PERRITA PEQUINESA	2:13
2. CARTAGENERA	2:07
3. SE LLAMA MARIA	4:15
4. EL MUNDO	2:14
5. TYPICAL SPANISH	2:17
6. LA YENKA	2:03

La música de LA MADRE PATRIA, ESPAÑA, siempre ha gozado de mucha popularidad entre no solamente los países de latino-américa, sino mundialmente, por lo tanto puede considerarse muy popular.

Entre los intérpretes de dicha música, uno de los que más se ha destacado, alcanzando grandiosos triunfos alrededor del mundo por años consecutivos lo ha sido PEDRITO RICO, por cuya razón le han denominado "EL ANGEL DE ESPAÑA".

Conocí de los triunfos de PEDRITO RICO, por sus actuaciones en CUBA, donde hubo de consagrarse como ídolo de toda la juventud, además de ser admirado y querido por las personas adultas, que vieron en él, un fiel intérprete de la música española, presentada con el inigualable Don, que solamente lo hace PEDRITO RICO.

EL ANGEL DE ESPAÑA, no es nuevo en el mercado de los discos, hace algunos años fue uno de los cantantes que más discos vendió en toda América, y es precisamente basado en la seguridad de ese gran potencial, además de que el pasar de los años le ha hecho más firme en sus interpretaciones, mejorando continuamente su acto, y poniéndole mucho más énfasis a su acariciante voz, que TICO le ha firmado un contrato, para grabarlo con nuestro sello, porque estoy convencido, que con la calidad de PEDRITO RICO, y escogiéndole los temas que este disco de larga duración contiene, hemos concebido la combinación perfecta, el mejor intérprete de la música moderna y española, y los mejores temas hechos populares por ese gran cantante PEDRITO RICO.

Ay si yo pudiera, grabar en este disco además de su magnífica voz, toda la chispa y el arte que refleja PEDRITO RICO en sus presentaciones conjuntamente con su cantar....

Pero eso lo ponemos a la opinión del público, que en definitiva es quien mantiene a PEDRITO RICO, trabajando constantemente ya sea en España, su tierra natal, como en Estados Unidos y los países de Latino-américa.

Pancho Cristal



PRODUCED BY PANCRO CRISTAL

D. J.
NOT FOR SALE

The music of Spain, has always been in popular demand, and among the top artists who have traveled all over the world to expose this music with great success. PEDRITO RICO is the best of all of them.

Nicknamed "THE ANGEL FROM SPAIN", Pedrito Rico started very young as a singer-dancer in the art of Flamenco, and in a short time has risen to great popularity among all the Latin American countries, and has won a great number of fans here in New York as well.

In this LP, TICO RECORDS has tried to record, not only his fine tenor voice, which will surely please the listener, but has tried to capture part of his fiery act of love songs and sorrowful ballads.

PEDRITO RICO has made movies, is continuously working on TV shows in Spain and Latin America, and has been one of the top sellers of recordings done in previous years. Not a newcomer to the record trade, in this LP he has recorded some of the songs which have previously sold into the millions, plus new selections that are sure to please any music lover.

Pancho Cristal

HARRY CHAPIN VERITIES & BALDERDASH



CATS IN THE GRADLE / 3:44
I WANNA LEARN A LOVE SONG / 4:19
SHOOTING STAR / 4:02
30,000 POUNDS OF BANANAS / 5:45
SHE SINGS SONGS WITHOUT WORDS / 3:31

WHAT MADE AMERICA FAMOUS? / 6:53
VACANCY / 4:00
HALFWAY TO HEAVEN / 6:10
SIX STRING ORCHESTRA / 5:25

ARRANGED AND PRODUCED BY PAUL LEKA

This album is dedicated to Sandy
who has been more than
dedicated to me for 5 years.
May I be sorry today what she seen in me.

SPECIAL 4-PAGE LYRIC SHEET ENCLOSED



P. & © 1974
Elektra/Asylum/Nonessuch Records
10 Columbia Circle
New York, New York 10023
A Division of Warner Communications Inc.



CONTEMPORARY
RECORDS S7614 

Hampton Hawes

The Green
Leaves
of Summer



Hampton Hawes Trio: "The Green Leaves of Summer"

HAMPTON HAWES, piano; MONK MONTGOMERY, bass; STEVE ELLINGTON, drums.

THE GREEN LEAVES OF SUMMER reveals Hampton

Hawes as an original, mature, fully developed artist. Hamp, in his middle thirties and youthful, as the recent cover photo indicates, is young enough to be responsive to the winds of change which have swept the jazz world in recent years, and is old enough to be fully a part of the jazz tradition. He is searching and reaching for the new, yet makes full use of the basic jazz elements—spirituals, blues, swing, and the Charlie Parker inspired revolution of the 1940s. At ease performing Porter, Geršwin, Arlen or Kern, Hamp nevertheless remains earthy and blues-rooted. "I try to advance and play modern changes, and study, and try to go into music as far as I can," Hamp once said, "but still I say always put your feet."

A feature article on Hamp in the January 1964 issue of *Sepia* is headlined "Profile of a Jazz Giant," and that is an apt description. Ralph J. Gleason in the *San Francisco Chronicle* (Jan. 21, 1964) wrote: "Hawes is one of the examples of how the influences in jazz work. He applied to the piano the jazz concept and style of Charlie Parker, the alto saxophonist, just as a generation prior, Earl Hines applied to the piano the concept and style of trumpeter Louis Armstrong."

"In addition, Hawes placed great emphasis on the blues feeling and the use of blues chords in almost any kind of context. His style had a great bearing on the so-called 'funky' or blues-based jazz of the late '50s."

"André Previn, for instance, was heavily influenced by Hawes. *Ed Note: A fact which Previn himself has acknowledged in a Down Beat interview, Nov. 7, 1963. Previn said: 'I think Hampton Hawes is a marvelous talent... an awful lot of pianists who have been categorized in print as being influenced by Horace Silver or being Horace imitators, really come much more out of Hamp... in the overall structure of current piano players, I think he's left a much bigger mark than people realize. A lot of the things he plays I find in an awful lot of records.'*"

Gleason continues: "Oscar Peterson is another pianist influenced by Hawes, and you can hear echoes of the Los Angeles musician in Vince Guaraldi, Junior Mance and Bobby Timmons."

HAMPTON HAWES WAS BORN IN LOS ANGELES, November 13, 1928. His first musical memories are of the choir in his father's church. Hamp's older sister was studying piano, when he was four he listened to her, and when she got up, I would go to the piano and try to do what she'd been doing. Though self-taught, by the time he was in Polytechnic High School, Hamp was good enough to be a professional. At sixteen he joined the Music Union, and in 1947 his budding career was given permanent direction when he played for eight months with Charlie Parker in Howard McGehee's "Hot" band. "Parker pushed me more than anybody," Hamp says, "even piano players."

In the early 1950s Sherry Rogers was so impressed he used Hamp as one of his Giants album. That led to a job at The Blue Note where he played with Stan Kenton, Jimmy Guiffre, and Shelly Manne. An example of his playing in 1953, and one of my favorite tracks of the period, is *All the Things You Are on Sunday Jazz a la Lighthouse*, Contemporary CS301. "Just when we were going to go to Europe," Hamp says, "Uncle Sam stepped in and I got drafted." Several overseas, he spent time in Tokyo where he encouraged several young Japanese jazz players, among them Toshiko.

His return to Los Angeles, Hamp's career soon attracted an enthusiastic following, and in June 1955 recorded the first of a long series of Contemporary sessions under an exclusive contract, which, happily, has been renewed often, and is still in effect. That first album (Contemporary C350) created a sensation nationally. *Down Beat* critic Nat Henoff, in a five

Side 1

VIERD BLUES by Miles Davis. (Prestige Music Co. BMI, Time: 5:25.)

THE GREEN LEAVES OF SUMMER by Paul Francis Webster and Dmitri Tiomkin. (Leo Feist, Inc. ASCAP. Time: 4:40.)

ILL WIND by Ted Koehler and Harold Arlen. (Arko Music, Inc. ASCAP. Time: 3:50.)

ST. THOMAS by Sonny Rollins. (Prestige Music Co. BMI, Time: 3:10.)

Side 2

SECRET LOVE by Paul Francis Webster and Sammy Fain. (Remick Music Corp. ASCAP. Time: 3:30.)

BLUE SKIES by Irving Berlin. (Irving Berlin Music Corp. ASCAP. Time: 3:20.)

THE MORE I SEE YOU by Harry Warren and Mack Gordon. (Bregman, Vocco & Conn, Inc. ASCAP. Time: 3:30.)

G. K. BLUES by Hampton Hawes. (Contemporary Music Co. BMI, Time: 4:08.)

Recorded at Contemporary Records' studio in Los Angeles, February 17, 1964. Sound by Howard Holzer. Produced by Lester Koenig.

sat review, wrote: "Hawes comes through here as potentially the most vital young jazz pianist since Bud Powell in terms of fire, soul, beat and guts." Other accolades followed. *Metro* magazine Yearbook for 1955 hailed him as an "Arrival of the year," and the 1956 *Down Beat* critics poll voted him "New Star" of the piano.

In the years that followed Hamp toured the country with his trio, recorded, and continued to develop personally and musically. His albums for Contemporary were widely praised. Of his remarkable three volume set, *All Night Session*, *Down Beat*'s John Tynan (rating it five stars) said: "Hawes emerges as one of the foremost jazz piano talents of our generation."

Leonard Feather, in his 1961 liner notes for Hamp's album *For Real* (with Harold Land, Scott La Faro and Frank Butler, Contemporary MS389/S7589) summed up Hamp's position in the jazz world: "Hampton Hawes has earned the near-unanimous respect of musicians, critics and jazz fans everywhere."

THE TRIO HEARD ON THIS ALBUM is Hamp's regular trio which has been featured recently at the Purple Room and Shelly's Manne-Hole in Los Angeles and the Jazz Workshop in San Francisco. Monk Montgomery came to national attention in 1957 with The Masterstuds, a cooperative group with which he played the Fender electric bass. Monk, however, had been extremely well-regarded for years before that in Indianapolis, where he and his brothers Wes and Buddy were generally at the center of the jazz scene. Monk (William H.) who was born in Indianapolis, October 10, 1921, is like Hamp, a self-taught musician with an uncanny ear. Apart from working with his brothers, he has played with George Auld, Art Farmer and Lionel Hampton. Ten years ago his first recording was heard on Hampton's *He Swing the Music*, Contemporary CS302, a recording made in Paris. In his last year Monk has been concentrating on string bass again.

This is the first record date for twenty-two year old Steve Ellington, and the fulfillment of a long standing desire to play with Hamp. "In 1958 after hearing one of Hamp's records

I told myself, someday I'm going to play with him." Five years later in the fall of 1963 he walked up to Hamp in front of the Metro Theater in Los Angeles and told him that. Hamp tried him out, and put him to work. Born in Philadelphia July 26, 1942, Steve started playing at six, "just picked it up," and at fourteen was playing professionally with a blues band in Philadelphia. Later he studied at Boston Conservatory, and played in the bands of Elvin Kiser and Herb Percy. He made Los Angeles by way of Honolulu where he worked for four months with Hadda Brooks, Joe Castro, and June Christy. He is a first cousin of Miles Davis' nineteen year old drummer, Tony Williams.

THE PROGRAM CHOSEN BY HAMP reveals the many aspects of his style, his improvisations make use of complex harmonies and intriguing ways of voicing chords, he keeps his left hand active, not merely punctuating with rhythmic accents, but enriching the harmonies, and playing counter lines; his inventions and variations are as much as melodic elements, as well as harmonic patterns; he has technique, and he has soul.

Vierd Blues by Miles Davis opens the program in a typical Hawes groove, with a series of very free and imaginative variations on the blues pattern.

Green Leaves is one of the most requested performances in Hamp's repertoire. "I saw the picture *On the Alam*, and fell in love with the song, and immediately began to play it." To my knowledge, Hamp is the only jazzman to realize its potential, and has made it so much his own, it could well become as associated with him as *My Favorite Things* is with Coltrane. The incessant rhythmic pattern which Hamp establishes, after his sensitive ad lib chorus, provides a firm base for his jazz improvisation.

Ill Wind also starts with an uncomplicated ad lib section. Hamp enjoys free, melodic solos of this sort, and in his club appearances often plays them—establishing a mood and the entrance of the rhythm section. Most pianists find the temptation to indiscriminate use of Tatumesque runs and arpeggios irresistible. Fortunately Hamp has this situation under control, and his ad lib solo digs deep into the harmonic and melodic elements of the composition.

The performance of the calypso-influenced *S. Thomas* by Sonny Rollins, is based on what Steve Ellington calls a "free juggling Afro-Cuban rhythm." Hamp uses the two-handed unison technique of the Latin pianists, but plays with a jazz conception rather than in Latin style.

Secret Love is a straightforward jazz performance of the lovely Sammy Fain melody. Taken at a faster than usual tempo, it shows how Hamp creates a purely personal and emotional performance. He says, "I like to play songs that I more or less love. I've got to dig a tune and really want to play it."

Blue Sier, like *Ill Wind*, is a song Hamp has played for many years, but it which he has recently found new harmonies which interest him. After an ad lib solo, the trio plays a melodic chorus and an unusual "free" chorus, before getting into a more conventional blues groove. It's still *Blue Sier* of course, but it's also Hampton.

The More I See You, a ballad from the film *Diamond Horseshoe* (1945), and *G. K. Blues*, improvised on the spot, bring the set to a relaxed and swinging close.

By LESTER KOENIG

Feb. 23, 1964

Cover photo by Roger Marantz. Cover design by George Korshak. Album front & liner © 1964 by Contemporary Records, Inc.

JAZZ COLLECTORS
ONLY

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ERROLL GARNER / BENNY CARTER
HOWARD Mc GHEE / STAN GETZ
VIC DICKENSON / NAT KING COLE
WARDELL GRAY

VOGUE

JAZZ SCENE U.S.A.

ERROLL GARNER, BENNY CARTER, HOWARD MCGHEE,
VIC DICKENSON, WARDELL GRAY, STAN GETZ, NAT KING COLE

FACE A

- 1 - LOVER (Rodgers - Hart)
- 2 - BLUE LOU (Sampson)
- 3 - "C" JAM BLUES (Ellington)

FACE B

- 1 - ONE O'CLOCK JUMP (Basie)
- 2 - I GOT RHYTHM (Gershwin)

Original rec. by G.N.P. Crescendo

DISCOGRAPHIE

Howard McGhee (tp); Vic Dickenson (tb); Benny Carter (as);
Wardell Gray (ts); Erroll Garner (p); Irving Ashby (g); Red Callender (b);
Jackie Mills (dm).

Pasadena, 29 avril 1947

ONE O'CLOCK JUMP

Wardell Gray (ts) et les rythmes.

BLUE LOU

Sans Wardell Gray.

LOVER

Charlie Shavers (tp); Willie Smith (as); Stan Getz (ts); Red Norvo (vibes);
Nat King Cole (p); Oscar Moore (g); Johnny Miller (b); Louis Bellson (dm).

Pasadena, 23 juin 1947

I GOT RHYTHM

Ernie Royal (tp); Wardell Gray (ts); Vido Musso (ts); Arnold Ross (p);
Barney Kessel (g); Harry Babasin (b); Don Lamond (dm).

Fin 1947

"C" JAM BLUES

Actif promoteur de la Californie, Gene Norman organisait hebdomadairement pour son programme radiophonique « Just Jazz » des concerts enregistrés au Civic Auditorium de Pasadena ou à l'Empire de Los Angeles avec les plus grands jazzmen de l'époque (voir concerts de Dizzy Gillespie, Lionel Hampton et Erroll Garner). Ce sont quelques moments de ces concerts que nous avons réunis dans cet album qui comprend notamment la mémorable interprétation de « Blue Lou » de Wardell Gray accompagné par Erroll Garner que nous retrouvons seul, avec les rythmes, dans « Lover ».

Les autres interprétations sont des « Jam Sessions » typiques de l'époque ou nous retrouvons Wardell Gray dans « One O'Clock Jump » et « "C" Jam Blues », « I Got Rhythm » nous offre un Charlie Shavers désopilant. Mais nous ne saurions passer sous silence la participation de Benny Carter, Howard McGhee, King Cole, Stan Getz, Willie Smith pour ne citer que les plus prestigieux.

An active California promoter, Gene Norman organised, for his weekly radio programme « Just Jazz », concerts recorded at the Pasadena Civic Auditorium or the Los Angeles Empire by the leading performers of the period, among them Dizzy Gillespie, Lionel Hampton and Erroll Garner. Released on this album are a number of highlights from these concerts, including the unforgettable performance of « Blue Lou » by Wardell Gray accompanied by Erroll Garner, who later solos, with rhythm backing, in « Lover ».

The other tracks include a number of sessions typical of the era - Wardell Gray in « One O'Clock Jump » and « C Jam Blues », « I got rhythm » shows Charlie Shavers at his most amusing, while the collection also features Benny Carter, Howard McGhee, King Cole, Stan Getz, Willie Smith among others.

PHOTO L. CHAT

LSC-2834 STEREO

Prokofieff Series

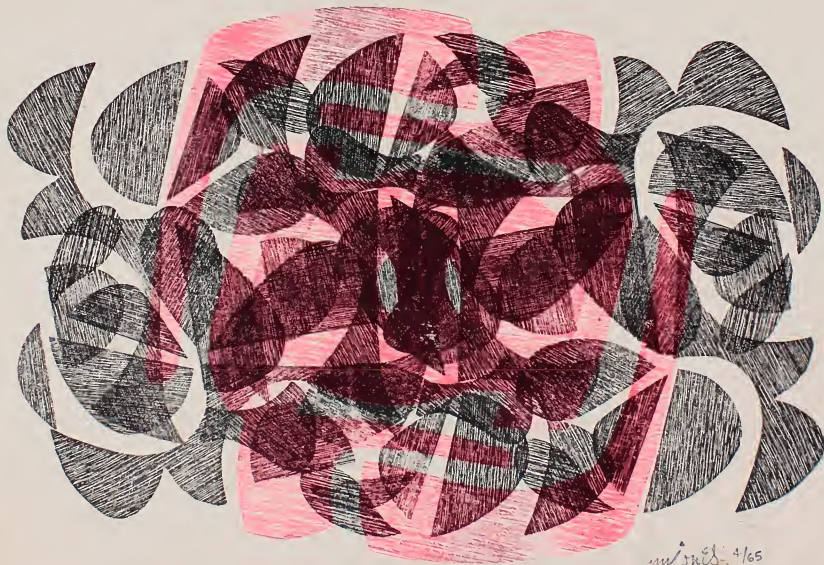
Prokofieff: Symphony No. 6

Boston Symphony Orchestra/Erich Leinsdorf

The Aristocrat of Orchestras



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OUTSTANDING
SOUND QUALITY

Prokofiev: Symphony No. 6
Boston Symphony Orchestra/Erich Leinsdorf
Produced by Richard Mohr • Recording Engineer: Anthony Salvatore



Photography Incorporated, Boston

During a week of intensive recording in Symphony Hall, Boston, seating plans for the Orchestra were laid out simultaneously on the stage and on the floor. Among the works recorded with the floor set-up was the Prokofiev Sixth.

What Is DYNAGROOVE Sound?

Dynagroove sound is more than a commercial catchword. It is an artist-scientist team realization. It pushes "fidelity" into a new, dynamic era not merely by striving to "capture the concert hall sound on records," but by taking into account the very special needs of the *home listener*. The person who looks to records for musical satisfaction is a human being equipped with ears, an intellect and a familiarity with the concert hall and opera house, but his home listening environment is far different from that of a huge auditorium designed for large-scale musical performances and large audiences.

The *Dynagroove* system criteria were set up around a series of recognized sound characteristics which would best reveal a musical performance under home listening conditions. We found that this series converged to a quantity we call "*observed musical clarity*," a measurable standard for clarity of musical design. This means many things to all of us who must think in terms of such quantities as presence, separation of instrumental voices, dynamic growth and intensity, clarity of characteristic timbres, weight of orchestral texture, perspective, sound positioning, and still others which, in variable degrees, we can control by technical means. To the listener, however, it means simply that this quantity


of musical clarity assures him of being able not only to hear but also to *perceive with greater realism* the musical sound from phonograph records played at the loudness level most comfortable in his particular acoustical environment.

Musical and engineering planning

How does the music dictate the technical conditions that will prevail? The dynamic actions begin with restudying the score in relation to the musical forces performing in the particular hall where the recording will take place. This leads to the combined musical and engineering planning from which the conditions for the initial recording are developed.

In this recording of the great Prokofiev expression of victory in Europe in 1945—his Sixth Symphony—the musical-technical planning was first concerned with exposing the clarity and detail of the score. Obtaining this definition in an acoustical environment of excessive reverberation—the empty Symphony Hall in Boston—required moving the entire orchestra from the stage and deploying it over the seating area of the hall at various elevations so that only three microphones could effectively capture each sound. In this way, the

(Continued inside)



Joseph Cotton

COTTON STYLE
In Dub Poetry

STUDIO ONE
11 88



SIDE A

1. Hold Up Yuh Head
2. Lawd We Fi Fren
3. For Thy Faith
4. No Bad Bwoy Business
5. Cotton Style

SIDE B

1. Hands In Hand
2. Jah Jah A De Ruler
3. Put Yuh Right Foot
4. England Girls
5. Record Shop Business

MUSICIANS

Bass—Errol, Francis, Glen Brown, Val Douglas & Flabba Holt
Drums—Fish Clark

Guitar—Eugene Gray, Bingy Bunny & Glen Brown
Keyboards—George Clark, Glen Brown & Joe White
Organ—Glen Brown, Aston (Family Man) Barrett
Background Vocals—Glen Brown

“Cotton Style” recorded at: BBMC Studio, London, England
Engineer—Sid Bucknor, accompanied by Glen Brown
Patrick Studio, London, England

Engineer—Patrick, accompanied by Errol Francis
Rythm track recorded at: Randy's Studio, Kgn. Jamaica
Engineers—Karl Pitterson & Pat Kelly
Album design & illustration—T. Smith

All songs written & composed by Glenmore Brown & Joseph Cotton
Arranged & produced by Glenmore Brown

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- ©1991 IRI'S MUSIC BMJ



Slane



Again!

SIDE A
**MY LOVE IS IN MY MUSIC
WE COCKEYE
ONE FOR THE DEEJAY**

SIDE B
**CRAZY MUSICIAN
FETE
CONFUSION PARTY**

The Antiguan calypso has received vital rejuvenation with the emergence of SLANE as a steady and talented contributor. This year's album is again characterized by his unique style and a good blend of songs and arrangements. There is something here for everyone from the socio-political "We Cockeye" to the rocking "Crazy Musician" or "One For The Deejay" or the mellow "My Love Is In My Music".

Three arrangers contribute musically, Antiguan William Lewis and Shelley Tobett and the maestro Frankie McIntosh.

Welcome SLANE again into your world of music. There are no disappointments here.

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And Other Information
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Bass: **MARCELINO & DAVID**
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Sax: **COURTENY WYNTER & CHARLES DOUGHERTY**
T'Bone: **CLIFF ANDERSON**
Syn: **FRANKIE MCINTOSH**
Congas: **VICTOR (JAP) SEE YUEN**

Trumpet: **MAC GOLLEHON,
AL PANAMA de MERCADO,
RON TAYLOR**
Percussion: **CONROY JAMES, HORDSFORD,
WILLIAM LEWIS, CECIL PIOUS ATLERTON**
Chorus: **BEVERLY ABBOTT, CHARMAIN YATES,
RUPERT PHILO, SLIP SLIDE,
CONROY JAMES**

Mixing Engineer: **AKILI WALKER**
Cover Photo: **THADDENS PRICE**

All Songs Composed By **CONROY JAMES (Slane)**.

Special thanks to the many people who help to make this album possible.

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Junior Soul

STUDIO ONE
#1200



SECOND CHANCE

SIDE A

1. SECOND CHANCE (Reggae)
2. I'VE BEEN WATCHING YOU (Reggae)
3. I REALLY LOVE YOU (Reggae)
4. TRUE LOVE NEVER DIES (Reggae)
5. YOU'RE MY HERO (Reggae)

SIDE B

6. YOU'RE MY HERO (R&B)
Junior Soul & Capri
7. I'M GLAD IT'S OVER (R&B)
8. I'LL NEVER TURN MY BACK ON YOU (R&B)
9. OLD FASHIONED LOVE (R&B)
10. PENNY FOR YOUR SONG (Disco)
11. PENNY FOR YOUR SONG (Instrumental)

OLD FASHIONED LOVE

Written by Smikle aka Junior Soul
Produced & Arranged by Joe Moskowitz
All Instruments by Joe Moskowitz
Backing Vocals by Lisa Fischer, Will Downing, Jenny Peterson & Sheila
Published by Smikle Music ASCAP

I REALLY LOVE YOU

Written by Smikle aka Junior Soul
Produced & Arranged by Smikle aka Junior Soul
Instruments by Steely & Cleave, Danny Brewis & Robbie Lyn
Published by Smikle Music ASCAP

PENNY FOR YOUR SONG

Written by Smikle aka Junior Soul & David Scott
Produced & Arranged by Joe Moskowitz & Junior Soul
All Instruments by Joe Moskowitz
Backing Vocals by Lisa Fischer, Will Downing and Jenny Peterson
Published by Smikle Music ASCAP

I'M GLAD IT'S OVER

Adapted: Copyright Control
Produced & Arranged by Joe Moskowitz
Backing Vocals by Lisa Fischer, Will Downing & Jenny Peterson

SECOND CHANCE

Adapted & Copyrighted by 2M
Produced & Arranged by S & A
Instruments by Steely & Cleave, Danny Brewis & Robbie Lyn
Backing Vocals by Jimmy Mallett, Cleave, Nadine Sutherland and J. Boris Hammond

YOU ARE MY REFUGIUM

Adapted: Copyright Control
Produced & Arranged by S & A
All Instruments by Steely & Cleave, Danny Brewis & Robbie Lyn
Backing Vocals by Jimmy Mallett, Cleave, Nadine Sutherland, J.C. Lodge & Marcus Griffith

YOU'RE MY HERO (R&B)

Adapted: Copyright Control
Produced & Arranged by S & A
Instruments by Steely & Cleave, Danny Brewis & Robbie Lyn
Backing Vocals by Jimmy Mallett, Nadine Sutherland, J.C. Lodge & Marcus Griffith

TRUE LOVE NEVER DIES

Adapted: Copyright Control
Produced & Arranged by Junior Soul
Instruments by S & A
Backing Vocals by Jimmy Mallett, S & A

I'VE BEEN WATCHING YOU

Written by Patrick Roberts & V.S. Smikle aka Junior Soul
Produced & Arranged by Rickie, Junior Soul & Robbie Lyn
Instruments by Rickie & Robbie Lyn
Backing vocals by Sharon Forrester & Nadine Sutherland
Published by Smikle Music ASCAP

I'LL NEVER TURN MY BACK ON YOU

Adapted: Copyright Control
Produced & Arranged by Junior Soul & Rickie
Instruments by Rickie & Other Great Musicians
Backing Vocals by Jimmy & Sheila and Boris Gardiner

Travelling Struggling Artists: Man, Woman, Boys and Girls don't give up, stay strong because if that's what you love to do, one day it will happen for you. We want See you next time around Junior

PS Note: Please remember to practice safe sex. I would like you to live a long and happy life.



Special thanks for your motivation
Juith & Sharon St Rose, Diane Dison, Jeanne & George Lady D.
Junior & Christopher Smikle, Karen Grant, Marlene, Treva Brooks,
Donovan Gopic, Jackie Davidson & Yvonne McGhie, Thelma Bogle
Sandra Smikle

Special thanks for that "Special Vibe"
Mayor David N Dinkins, Congressman Schuler, Congressman Rangel
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City Councilwoman Una Clarke, Jesse Jackson
State Controller Carl H McCall, State Senator Nick Perry
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Musicians
Sly & Robbie, Robbie Lyn, Steely & Cleave, Dean Frazier
David Madden, Willie Lindo, Ricky & Danny Browne

Special thanks to Backing Singers
Will Downing, Lisa Fischer, Jenny Peterson, Marcia Craig, Pam Hall
Nadine Sutherland, Marcia Griffith, J.C. Lodge, Boris Hammond
Twiggy Sharon Forrester, Home-T- Four & Boris Gardiner

Special thanks to the following, without you all this would not have been possible
Clive Williams, Ken Williams, Wayne Chin, Lady D, Lady C, Don Toppin
Norma Brown, Junior Chong, Clint O'Neil, Richie B, Earl Chin
Pat Meky, Jeff Barnes, Gail Bailey, Marcia White, Louis McGowan
Balford Henry, Tony Cobb, Philip Smart, Clement Dodd, (Cosson) Moodles

Special Thanks
To all my fans and friends who've been very supportive and loyal throughout my career. I do hope that you find this album enjoyable and also suitable for the entire family because when I make music, the love I express is for everyone.

My thanks to God for the special gift he has given me as well as my health, strength and courage to follow my dreams.

And a very special thanks to Brittany, that little voice who lives at the end of Old Fashioned Love... and to her parents for allowing her to share her love with me and all of you.

A very special thanks to Ben E King for giving me that opportunity to perform Stand By Me with him on several concert tours. I respect you brother and I will always respect you.

Engineers
Bulbie Marshall, Boris Gardiner & Dennis Thompson
Mix
Steven Stanley Junior Soul, Boris Gardiner & Lynford Fatta

Recorded at
Manhattan Center Track 8 (revised) NY
Mixing Lab - Jamaica - Tracks 2, 1, 3 & 5
Penhouse - Jamaica - Tracks 6, 7 & 8 (revised)
D&D - New York - Tracks 10, 4 & 9
H & C - New York - Tracks 5 & 6 (revised)
You're My Hero and Second Chance recorded live by Sly & Robbie and Robbie Lyn at Mixing Lab (Jamaica)
Edited by
David at Water Work Long Island

Executive Producer V Smikle aka Junior Soul
for 2m Production

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8-98581
STEREO



DANIEL BARENBOIM
BEETHOVEN SONATAS
ALBUM 3

NO. 21 IN C, OP. 53
("WALDSTEIN")

NO. 31 IN A FLAT, OP. 110

DANIEL BARENBOIM plays THE BEETHOVEN WALDSTEN & A-FLAT SONATAS

CHILD PRODIGES are, historically, a slim lot to amount to very much. For every famous exception who fulfills his youthful promise and makes his mark upon the world there are countless others who slide into obscurity as their age advances into maturity. Nevertheless, most of the people who make it big in this world have been making it big ever since they were old enough to make it at all. And that usually means they begin attracting attention long before they round off their first decade. The myth of genius who bursts, comically, upon the world in the years of his or her maturity does not usually hold up well under close inspection. Invariably, the myth turns out to be mythical.

Like Leonard Bernstein, to whom Daniel Barenboim has often been likened in terms of precocity and public acclaim — "charisma" is the term of the moment and it fits him better than it fits most people to whom the word is applied — Barenboim holds an enormous reputation in England as an educator, a television personality, a flamboyant "character" and a serious musician.

The currently popular notion that great musicians, especially ex-child-prodiges, clinch their hold on their public by being unhappy and fascinatingly neurotic is another cliché that breaks to pieces when it is tried on Daniel Barenboim. His parents doted on him, never once chained him to his piano and never sold him to the highest bidding theatrical agent. He adores them both, nevertheless, lives his own life and manages his affairs with ability and success. He even likes girls and is married to a spectacular one: the cellist Jacqueline du Pré, who has long hair, long legs, a really offbeat sense of humor and upsetting combinations of food ("chocolate, then chicken, topped with chocolate sauce").

Daniel Barenboim was born on November 16, 1942. His parents were pianist and Aida Barenboim, both of them pianists and teachers. His environment was Jewish and Argentine and his childhood was spent in Buenos Aires.

Daniel decided to be a pianist — or at least a musician — when he was five. After watching his father at the piano, he decided "I want to do like papa." Two years later, under the urgings of Adolf Busch, he gave his first concert, concluding it with seven encores. "I couldn't give any more because with the seven, I had played all the music I know." Of the reviews of that event, one critic raved about Barenboim's Mozart, the other wrote that it was criminal to force such a young child to perform, and worse yet to force a child who was so totally devoid of talent.

When Daniel was 10, his family moved to Israel and the younger began to pursue his education in the great musical centers of Europe. He first conducted an orchestra that year in Salzburg, leading a student orchestra through Brahms's "Variations on a Theme of Haydn" At 13 he graduated from L'Acaademia di Santa Cecilia, Rome. The next year he was playing Beethoven's *Hammerklavier* sonata in concert. The choice of the *Hammerklavier* was significant, from the very beginning. Daniel Barenboim found Beethoven's music exceptionally congenial, both pianistically and emotionally. His early reputation was founded on Beethoven and, to a slightly smaller extent, on Mozart.

"But my parents were very careful. They never let me become a performing prodigy. They limited my concerts, and I learned repertory. There is a tremendous difference between the student and the performer. People have won competitions and become famous when their total repertory was two or three concertos."



Barenboim's interests extend far outside music. He is a first-rate mathematician and his father claims his talent for mathematics is as great as it is for music. A good linguist, he is fluent in five languages. He likes jazz and improvises it himself. He is an avid sportsman and swims, bicycles and plays soccer. He also boxes. "Once, when I was introduced to a pianist and extended my hand, he pulled back and said, 'Oh, I never shake hands. I must preserve mine.' I box because I do not wish to have such a complex about hands. And, besides, I enjoy it."

Recently expanding his professional efforts into conducting, Barenboim says, "To the best of my knowledge, I am the only musician currently active who is listed as both a pianist and a conductor." His manager can, at the moment (which is 1969), offer Daniel Barenboim to the public in a dozen totally different programs, as soloist in no less than five dozen piano concertos, and as conductor. In New York, in 1970, he will perform the complete cycle of the 32 Beethoven piano sonatas. His recording of these is already well under way, as is his set of the complete Mozart piano concertos (all 27 of them) in which he also conducts.

The two sonatas included here are the "Waldstein" (Sonata No. 21 in C Major, Opus 53) and Number 31 in A-flat Major, Opus 110. The "Waldstein" is dedicated to Count Ferdinand von Waldstein (1762-1823) and dates from 1804, roughly the time of the "Eroica" Symphony, the "Kreutzer" Sonata and the draft of "Fidelio." In terms of originality, the "Waldstein" is as important to the history of the piano sonata as the "Eroica" was to the history of the symphony.

The great A-flat sonata (Op. 110) is part of the group of the "great five" sonatas with which Beethoven rounded off and concluded his work in that form. Written in 1821, the sonata incorporates a calmly melodic first movement, a bright scherzo that appears only briefly, and an *aria dolente* preceded by a recitative and concluded by a gigantic fugue. Robert T. Jones

Side One (29:13)

SONATA NO. 21 IN C MAJOR, OP 53
"WALDSTEIN"

I. Allegro con brio (11:38)
II. Introduction (Adagio molto)
Rondo (Allegretto moderato) } 17:28

Side Two (23:56)

SONATA NO. 31 IN A-FLAT MAJOR, OP 110
I. Moderato cantabile (6:30)

II. Allegro molto (6:59)
III. Adagio ma non troppo
Fuga (Allegro ma non troppo) } 8:11

THE EXCITEMENT OF DANIEL BARENBOIM
AS PIANIST AND CONDUCTOR...
THE VIRTUOSITY OF BARENBOIM AND
JACQUELINE DU PRÉ... ON ANGEL RECORDS

Barenboim conducts — "... he is a born conductor, one with authority, a clear and logical brain and a strong musicality."

Harold C. Schonberg, New York Times

MOZART: Concerto No. 13 in C, K.415 (17 in G, K.451). Daniel Barenboim, piano; English Chamber Orchestra conducted by the pianist. S-36513

MOZART: Concerto No. 29 in D minor, K.466. Sonata No. 17 in D, K.576. Daniel Barenboim, piano; English Chamber Orchestra conducted by the pianist. S-36510

MOZART: Symphonies No. 35 in D, K.583 ("Haffner"), No. 32 in G, K.318; No. 38 in D, K.504 ("Prague"). English Chamber Orchestra conducted by Daniel Barenboim. S-36512

SCHUBERT: Violin Sonata No. 14 in D, Op. 147. HINDEMITH: "Traumerei" for viola and strings. English Chamber Orchestra conducted by Daniel Barenboim. S-36514

Barenboim playing — "... his playing shows how far beyond mere dexterity his technique goes — he displays a sensitivity and structure of a musician well past his age."

Time Magazine

BEEHIVEN: Sonata No. 1 in F minor, Op. 17 in D minor ("Tempest"), No. 20 in C, Daniel Barenboim, piano. S-36491

BEEHIVEN: Sonata No. 1 in F minor, Op. 17 in D minor ("Tempest"), No. 14 ("Moonlight"), Daniel Barenboim, piano. S-36492

BRAMMES: Concerto No. 1 in D minor, Daniel Barenboim, piano; New Philharmonia Orchestra conducted by Sir John Barbirolli. S-36465

BRAMMES: Concerto No. 2 in F major, Op. 81, Daniel Barenboim, piano; New Philharmonia Orchestra conducted by Sir John Barbirolli. S-36526

MOZART: Concerto No. 25 in C, K.503. English Chamber Orchestra conducted by Daniel Barenboim. S-36511

MOZART: Concerto No. 25 in C, K.503. English Chamber Orchestra conducted by Daniel Barenboim. S-36511

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MOZART: Concerto No. 25 in C, K.503. English Chamber Orchestra conducted by Daniel Barenboim. S-36511

Daniel Barenboim is an S. Hurst Artist.

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A "New Orthophonic" High Fidelity Recording

Debussy IMAGES FOR ORCHESTRA

Gigues/Ibéria/Rondes de printemps

Boston Symphony Orchestra/Charles Munch



Debussy
IMAGES FOR ORCHESTRA
Gigues • Ibéria • Rondes de printemps
 Boston Symphony Orchestra • Charles Munch, Conductor

Musical Director: Richard Mohr • Recording Engineer: Lewis Layton

Images for Orchestra was originally planned as a suite of pieces for two pianos, titled *Gigue triste*, *Ibéria* and *Valse*s. The piano version completed, Debussy obviously saw that the wide range of orchestral color would make his music infinitely more expressive of his ideas, and so, over a period of years, and with the assistance (in the case of *Gigues*) of his friend André Caplet, he orchestrated the suite. *Ibéria* was the first of the three pieces to be publicly performed (January 26, 1913); and indeed, performances of the other members of the suite are comparatively rare; which makes this recording, by an acknowledged master like Charles Munch, the more treasurable.

A jig is normally a gay dance, of Scottish origin but surviving most vigorously in Ireland and, in its artistic adaptations, in the music of Italian, German and French composers. Debussy's *Gigues* is not altogether merry; but it is vigorous, and threaded with a kind of sardonic humor. Its rhythm is brisk enough, but the wedding of melodic line and rather acidulous orchestration suggests mockery and irony that recall Debussy's own little *burlesques*—*Minstrels*, or *Général Lavine*. Thematically there are two principal ideas, each implying, but not employing, folk tunes—probably from Normandy. The first thematic fragment is noticeable in the solo *oboe d'amour*; the second is taken by the bassoon.

Ibéria presents a portrait of Spain, a "key-hole image" if you will, but authentic even if impressionistic, in a way that not even Spanish composers have achieved. This is the more remarkable when we recall that Debussy's only direct contact with Spain and its people occurred when he visited San

Sebastian for a few hours, to witness a bullfight. Yet, according to Manuel de Falla, Debussy "created spontaneously such Spanish music as might be envied him—who did not really know Spain—by many others who knew her only too well."

Ibéria is divided into three sections. The first: "PAR LES RUES ET PAR LES CHEMINS" (*The Highways and Byways*)—Musicological autopsies with respect to his music were repugnant to Debussy, and certainly are not consonant with the purpose and nature of Impressionist music. But we may be forgiven if we pleasurably anticipate the burning colors in which the music is first presented; or the agile rhythms, accented by the hard, dry sound of castanets, that move this music; or the lovely brief songs given to various instruments; and, finally, the combining of these in an intricate, hotly colored fabric of tone. And then:

"LES PARFUMS DE LA NUIT" (*The Fragrance of the Night*)—Spanish nights can be grim and chill; sometimes they are dark and warm, tremulous and languorous and bewitched by marmurous shadows. Mantled strings suggest the fragrant darkness, vibrant with aromatic airs from a thousand hidden gardens; fugitive hints of celesta, tambourine, xylophone, like faint stars in a black sky, make the night darker. The perfumed night pulses with secret ardors and urgent wooings, and, "avec une grande intensité *dou* l'expression"—as Debussy directs—"the orchestra moves to a brief climax; then the movement ends with mysterious commingings of stopped brass, woodwinds and solo violin; and there is the distant, drowsy sound of bells. Then:

"LE MATIN D'UN JOUR DE FÊTE" (*The Morning of*

a Holiday)—The night has come and gone, brightening little by little into the fierce sunlight of a Spanish summer. Where are the fantasies of those lost enchanted hours? Where the longings, where the pain? The music remembers them with mockery, the glaring light exposes them without charity, the cynical Spanish eye looks upon their distorted recollection, and the Spaniard smiles and shrugs and sneers. Now for the life and swift diversions of the day; now for processions and games and feasting!

Rondes de printemps (*Spring Dances*)—is the section of the suite originally entitled *Valse*s. The title is hardly obscure, the music no more so; and since Debussy, more than most composers, had a horror of musical analysis and critical comment, it would be discreet to forego what pleasures there might be in a dissection of this ingratiating music. One may perhaps be forgiven for noting a detail which might escape the casual listener, and one which is rare in Debussy's music: the explicit use of a folk tune. It occurs, disjointed, at intervals here. The tune is an ancient French dance-song, "*Nous irons plus au bois*." In the sophisticated setting Debussy gives it, it gains a kind of charm at all inherent in it.

Notes by CHARLES O'CONNELL

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The
Newport
Jazz Festival
All-Stars
European Tour

George Wein
Harold Ashby
Scott Hamilton
Oliver Jackson
Slam Stewart
Norris Turney
Warren Vaché
Special Guest:
Al Cohn



CJ-343

The Newport Jazz Festival All-Stars



GEORGE WIEN



HAROLD ASHBY



SCOTT HAMILTON



OLIVER JACKSON



SLAM STEWART



NORRIS TURNEY



WARREN VACHE



AL COHN

All star jazz groups are usually things of the moment, brought together for one engagement or possibly a short tour. When George Wein assembled the Newport Jazz Festival All-Stars in 1983, he was reviving a type of group that had once been an adjunct of the Newport Festival which he had founded in Newport, R.I. in 1954, where it continued to be held every summer until the early '70s. In the winter months of the 1960s he often made tours with varying groups of Newport All-Stars which served as a promotional reminder of the summer festivals.

After the Festival was moved to New York in 1972 the tours lapsed for more than a decade. Wein revived them in 1983 because, he says, "I wanted to hear the music of the era that I love."

That era is the era of Louis Armstrong, the era of Benny Goodman and the swing bands, large and small. In the more than 30 years since Wein started his Festival, audience tastes have changed and, as a businessman who must fill a lot of seats at his festivals (he puts on a number of festivals around the world every year), Wein now finds that he cannot always present the music of that era he loves at his own festivals.

So the All-Stars are a means of satisfying his own musical taste which apparently reflects the taste of enough jazz fans to keep the group touring successfully every year. The unusual thing about these All-Stars is that they have become a permanent group. The original 1983 group — Warren Vache, cornet; Scott Hamilton, tenor saxophone; Norris Turney, alto saxophone; Slam Stewart, bass; Oliver

Jackson, drums; and George Wein, piano — were still playing together in 1987. The only change was the addition in 1985 of the one time Ellingtonian saxophone star, Harold Ashby, giving the group a three-man saxophone section. In this recording, the section is expanded to include four saxophones because Al Cohn, who had been an alternate with the All-Stars on various occasions in the past, happened to be playing at the Internationales Jazz Festival in Bern, Switzerland, in May 1987, while the group was there, and was invited to join them for the recording at the festival.

Appropriately, the two Ellingtonians in the group — Harold Ashby and Norris Turney — are teamed on an Ellington tune, *Mood Indigo*. On *Tickle Toe* and *These Foolish Things* the saxophonists are Cohn and Hamilton, and on *Love Me Or Leave Me* and *Things Ain't What They Used To Be* all four get solo shots.

This, unfortunately, is the last recording on which the regular Newport All-Stars will be heard. Slam Stewart, the brilliant bassist who mixed humor with virtuosity during his 50-year career, died a few months after this recording was made. He began his humming and bowing technique in the late 1930s when he was half the team of Slim and Slam (remember "Flat Foot Flanagan"?), and he matched musical wits with Art Tatum as a number of Tatum's trio in the 1940s. He was still playing brilliantly in Bern in 1987 and on this, his last recording, he was able — without realizing it — to leave us a spoken farewell.

JOHN S. WILSON

GEORGE WIEN piano
HAROLD ASHBY tenor saxophone
SCOTT HAMILTON tenor saxophone
OLIVER JACKSON drums
SLAM STEWART bass
NORRIS TURNEY alto saxophone & clarinet
WARREN VACHE cornet
Special Guest:
AL COHN tenor saxophone

SIDE ONE

1. **TICKLE TOE (6:51)**
(Lester Young-Jon Hendrix) Warner Brothers Inc. — ASCAP
2. **MOOD INDIGO (7:49)**
(Duke Ellington Irving Mills-Robert Bigard) Duke Ellington Music-Mills Music Inc. — ASCAP
3. **LOVE ME OR LEAVE ME (10:23)**
(Wallie Donaldson-Guss Kuhn Anne Rachel Music Corp./Donaldson Publishing Co.-Guss Kuhn Music Co./Tobago Music Co. — ASCAP

SIDE TWO

1. **THESE FOOLISH THINGS REMIND ME OF YOU (6:14)**
(Holt Marvel-Jack Strachey-Harry Link) Bourne Co./Boosey & Hawkes Inc. — ASCAP
2. **TAKE THE 'A' TRAIN (7:07)**
(Billy Strayhorn) Tempo Music, Inc. — ASCAP
3. **THINGS AIN'T WHAT THEY USED TO BE (9:16)**
(Mervyn Ellington) Tempo Music, Inc. — ASCAP
4. **THROUGH FOR THE NIGHT (2:56)**
(Thommy Young) Michael H. Golden Inc. — ASCAP

Executive Producer: Carl E. Jefferson
Produced by George Wein
Recorded live at Internationales Jazz Festival
Bern, Switzerland May 1987
Recording Engineer: Peter Finster
Assembled at PER, Hayward, CA
Assembled by Phil Edwards
Mastered by George Horn
Art Direction: Kent Jenkins
Liner Photographs by Herb Suttner except:
Scott Hamilton photo by Kinjiro Miyazaki

This recording is dedicated to memory of Slam Stewart

This album is also available on Compact Disc and cassette, with liner notes and technical information included.

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(D.R.)

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(D.R.)

Este Amor Jamás

(D.R.)

Cado B

Mi Raula, Mi Amante y Mujer

(TE VOY A ENSEÑAR)

(PACO CEPERO)

Los Dos Simplementes

(D.R.)

Caliente

(PABLO ORTEGA)

Unión con

(CHICO ALEJANDRO)

/ARRGLOS/

LADY A

1- Juan Valdez

2-3-4- Manuel Tejada

LADY B

1-2-3- Manuel Tejada

4- Juan Valdez

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The Laymen



The Laymen

SIDE 1

The Message of His Coming

(R.E. Winsett) Gospel Publishing House/SESAC/2:22

I'll Meet You There

(Frank White) 2:38

Sail On Over

(William V. Funderburk) Singing Americans Music/BMI 2:09

Ready To Leave

(Larry Spears) Rex Nelson Music/BMI/2:19

In My Robe of White

(Geniece Ingold Spencer) Homeward Bound Music/BMI/2:08

SIDE 2

Somebody Prayed For Me

(Huey Gerald Murphy) Pleasant View Music/ASCAP/2:29

You Ain't Seen the Last of Me

(Ronny Hinson) Songs of Calvary/BMI/3:02

Home

(Rusty and Tanya Goodman-Aaron Wilburn) First Monday Music/
Prime Time Music/ASCAP/2:38

The Little Boy From the Carpenter Shop

(Friend) BMI/4:06

I Think I'll Read It Again

(Sandy Knight) Kingsmen Publishing Co./BMI/2:50

The Laymen would like to praise God for the opportunity to make this, our sixth album, and as we use it to spread the message of our Lord and Savior, Jesus Christ, we pray that it will be a blessing and spiritual uplifting to all who hear it.

Jim, Randy, and Deanna welcome the addition of LaDonna Hart as pianist and David Lewis as drummer. The addition of the talents of these dedicated young Christians make the sound of The Laymen better than ever.

To all our families and friends who support and pray for us, let us say "Thanks" and may God continue to bless you and may you continue to pray for us. —THE LAYMEN

Randy Burch/bass guitar
Willie Rainsford/piano/electric piano/clavinet
Appears courtesy of Audiograph Records
Jim Baker/steel guitar
Doyle Grisham/rhythm/lead guitar
David Lewis/drums
LaDonna Hart/piano

Produced by/Louie Swift
Engineer/Chuck Haines
Recorded at Toy Box Studio,
Nashville, Tennessee
Cover Photo/Kodak Photography,
of Warner-Robins, GA
779 Walnut St. (912) 923-5143

For Reorders or Bookings Please Contact:
The Laymen
Warner Robins, Georgia 31093
JIM BURCH, 314 North 6th St. (912) 922-5600
RANDY BURCH, (912) 922-5138

DL 75037

DECCA

THE IRISH ROVERS

ALL HUNG UP

WHISKEY ON A SUNDAY







*I Am
The
Nation*

ATLANTA FEDERAL SAVINGS'
FREEDOMS FOUNDATION AWARD WINNER
1966



I Am The Nation

I WAS BORN on July 4, 1776, and the Declaration of Independence is my birth certificate. The bloodlines of the world run in my veins, because I offered freedom to the oppressed. I am many things, and many people. *I am the nation.*

I am 195 million living souls — and the ghost of millions who have lived and died for me.

I am Nathan Hale and Paul Revere. I stood at Lexington and fired the shot heard around the world. I am Washington, Jefferson and Patrick Henry. I am John Paul Jones, the Green Mountain Boys and Davy Crockett. I am Lee and Grant and Abe Lincoln.

I remember the Alamo, the Maine and Pearl Harbor. When freedom called I answered and stayed until it was over, over there. I left my heroic dead in Flanders Fields, on the rock of Corregidor, on the bleak slopes of Korea and in the steaming jungle of Vietnam.

I am the Brooklyn Bridge, the wheat fields of Kansas and the granite hills of Vermont. I am the coal fields of the Virginias and Pennsylvania, the fertile lands of the West, the Golden Gate and the Grand Canyon. I am Independence Hall, the Monitor and the Merrimac.

I am big. I sprawl from the Atlantic to the Pacific . . . my arms reach out to embrace Alaska and Hawaii . . . 3 million square miles throbbing with industry. I am more than 5 million farms. I am forest, field,

mountain and desert. I am quiet villages — and cities that never sleep.

You can look at me and see Ben Franklin walking down the streets of Philadelphia with his breadloaf under his arm. You can see Betsy Ross with her needle. You can see the lights of Christmas, and hear the strains of "Auld Lang Syne" as the calendar turns.

I am Babe Ruth and the World Series. I am 130,000 schools and colleges, and 320,000 churches where my people worship God as they think best. I am a ballot dropped in a box, the roar of a crowd in a stadium and the voice of a choir in a cathedral. I am an editorial in a newspaper and a letter to a Congressman.

I am Eli Whitney and Stephen Foster. I am Tom Edison, Albert Einstein and Billy Graham. I am Horace Greeley, Will Rogers and the Wright Brothers. I am George Washington Carver, Daniel Webster and Jonas Salk.

I am Longfellow, Harriet Beecher Stowe, Walt Whitman and Thomas Paine.

Yes, I am the nation, and these are the things that I am. I was conceived in freedom and, God willing, in freedom I will spend the rest of my days.

May I possess always the integrity, the courage and the strength to keep myself unshackled, to remain a citadel of freedom and a beacon of hope to the world.

This is my wish, my goal, my prayer in this year of 1966 — one hundred and ninety years after I was born.

Courtesy of Norfolk & Western Railway



CAROL FOR THE ANIMALS



CAROL FOR THE ANIMALS

This is the jolly season when the faithful come, not to watch their flocks, but to witness a re-enactment of that most silent and holy of nights, the Birth of Christ in the little town of Bethlehem almost two thousand years ago the arrival of the Christchild not only brought joy to the world but all the makings of good theatre as well. The cast of characters, the plot and even the script of the Christmas Nativity scene are engraved in our minds more clearly than even the works of Shakespeare.

Some years ago a clergyman, in an effort to bring a new aspect of the Christmas story, invited the children of his congregation to participate in a slightly different way. He asked them to bring their pets to the church's celebration of Christmas that year! Imagine the scene at the front of the church the following Sunday! It was this scene complete with a little boy and his snail that inspired poet Alice Carver Cramer to write **Carol For The Animals**. When Montreal based music maker Pierre Duchemin read those words he was inspired by its fresh new perspective on Christmas, he felt it had to be lifted from the page and celebrated in song. A new Christmas Carol was born.

Carol For The Animals was featured by **Clyde Gilmour** on his Christmas edition of "**Gilmour's Albums**" on CBC radio.

CCR 9014

Manufactured by
CANADIAN CUSTOM RECORDS
(416) 283-8827

Theology Today

CAROL FOR THE ANIMALS

BY ALICE CARVER CRAMER

When they told of Jesus' birth
Joy of heaven come to earth
There were radiant angels singing
There were kings their treasure bringing
And the star
Shone afar—
All the glorious word to tell:
God-with-us *Emmanuel!*

There were simple shepherds too
Come this blessed child to view,
Patient ox and ass and sheep
Joined the Christmas watch to keep
Where he lay
On the hay—
All the glorious word to tell:
God-with-us *Emmanuel!*

When God made the creatures all
Striped and spotted, large and small
Came the word—that word has stood—
These my creatures all are good
Creeping slug
Ladybug—
All the glorious word to tell:
God-with-us *Emmanuel!*

Come then creatures! One and all
Come for blessing to the stall
Hear the heavenly music ring
Cats—dogs—monkeys—everything
From the whale
To the snail—
All the glorious word to tell:
God-with-us *Emmanuel!*

Alice Carver Cramer attended Mount Holyoke and Radcliffe. She taught English literature and composition at Pennsylvania State University and has published poetry and articles in *The Yale Review*, *Harvard Magazine*, *Nature*, *Speculum*, and the *Christian Science Monitor*. Her poem, "Mother Teresa" appeared in the July 1981 issue of *THEOLOGY TODAY*. The First Sunday in Advent comes this year on November 28, and we publish "Carol for the Animals" in joyful anticipation of the Christmas season.

October '82



PX 386-1
© HALLMARK CARDS, INC.
MADE IN U.S.A.



Then let us to the manger go,
To see the Christ
who hath loved us so.

HANS CHRISTIAN ANDERSEN

Dear Mariah,

Alice Gramer, who wrote
this little card, after her son, a
violinist with the Metropolitan Opera,
played at a service for the Blessing
of the Animals - I thought you'd like
it - He is in my family group
- nmlle

Wishing that the love
of the Holy Child
will bless you at Christmas
and all through the year.

Anne Ha



Epic

**THE
CHARLIE DANIELS BAND
HIGH LONESOME**

PE 34377
STEREO

SIDE 1
AL 34377
© 1976 CBS Inc.

1. BILLY THE KID 5:45 -C. Daniels-
2. CAROLINA 3:52 -The Charlie Daniels Band-
3. HIGH LONESOME 5:00
-The Charlie Daniels Band-
4. RUNNING WITH THE CROWD 3:56
-The Charlie Daniels Band-

**DEMONSTRATION
NOT FOR SALE**

® "Epic," Marca Reg. Printed in U.S.A.



Epic

**THE
CHARLIE DANIELS BAND
HIGH LONESOME**

PE 34377
STEREO

SIDE 2
BL 34377
© 1976 CBS Inc.

1. RIGHT NOW TENNESSEE BLUES 3:30
-C. Daniels-
2. ROLL MISSISSIPPI 3:05
-The Charlie Daniels Band-
3. SLOW SONG 3:52 -C. Daniels-
4. TENNESSEE 4:40 -T. Crain-
5. TURNED MY HEAD AROUND 3:50
-The Charlie Daniels Band-

**DEMONSTRATION
NOT FOR SALE**

® "Epic," Marca Reg. Printed in U.S.A.



"WE CAN MAKE MUSIC"
TOMMY ROE

SIDE 1
ABCS-714-A

33 $\frac{1}{3}$ RPM
STEREO

PROMOTION COPY

NOT FOR SALE

- | | |
|--|------|
| 1. WE CAN MAKE MUSIC (Lou T. Josie)
Little Fugitive Music (BMI) | 2:50 |
| 2. THE GREATEST LOVE (Joe South)
Lowery Music Co., Inc. (BMI) | 2:31 |
| 3. FIREFLY (T. Roe/A. McCollum)
Low-Twi Music, Inc. (BMI) | 2:38 |
| 4. EVERGREEN | 2:55 |
| 5. TRAFFIC JAM (T. Roe/M. Davis)
Low-Twi Music, Inc. (BMI) | 2:44 |
| 6. PEARL (T. Roe/F. Weiler)
Low-Twi Music, Inc. (BMI) | 2:54 |

Produced by Steve Barri

A PRODUCT OF ABC RECORDS INC., NEW YORK, N. Y. 10019 • MADE IN USA



"WE CAN MAKE MUSIC"

TOMMY ROE

SIDE 2
ABCS-714-B

33 $\frac{1}{3}$ RPM
STEREO
NOT FOR SALE

PROMOTION COPY

1. BRUSH A LITTLE SUNSHINE AND LOVE
(Stanley J. Gelber)
United Artists Music (ASCAP) 2:24
 2. KING OF FOOLS (T. Roe/F. Well'er)
Low-Twi Music, Inc. (BMI) 2:39
 3. NO SAD SONGS (H. Price/D. Walsh)
Trousdale Music Publishers, Inc. (BMI) 2:16
 4. (They Long To Be) CLOSE TO YOU
(B. Bacharach-H. David)
Blue Seas Music, Inc./Jac Music Co., Inc./
U. S. Songs, Inc. (ASCAP) 3:23
 5. STIR IT UP AND SERVE IT
(T. Roe/F. Well'er)
Low-Twi Music, Inc. (BMI) 2:33
- REPRISE: WE CAN MAKE MUSIC :54

Produced by Steve Barri

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA



Capitol™

**JUST FOR LOVE
QUICKSILVER MESSENGER SERVICE**

Stereo
SKAO-498
(SKAO 1-498)

Side 1

- 1. WOLF RUN (Part 1)**
(Jesse Oris Farrow) BMI 1:10
- 2. JUST FOR LOVE (Part 1)**
(Dino Valenti) BMI 2:55
- 3. COBRA**
(John Cipollina) BMI 4:20
- 4. THE HAT**
(Jesse Oris Farrow) BMI 10:30

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Capitol™

**JUST FOR LOVE
QUICKSILVER MESSENGER SERVICE**

Stereo
SKAO-498
(SKAO 2-498)

Side 2

- 1. FREEWAY FLYER**
(Jesse Oris Farrow) BMI 3:45
- 2. GONE AGAIN**
(Jesse Oris Farrow) BMI 7:10
- 3. FRESH AIR**
(Jesse Oris Farrow) BMI 5:20
- 4. JUST FOR LOVE (Part 2)**
(Dino Valenti) BMI 1:35
- 5. WOLF RUN (Part 2)**
(Jesse Oris Farrow) BMI 2:05

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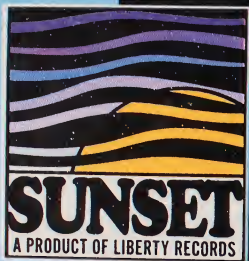
Capitol® Marca Reg. • U.S. Pat. No. 2,631,859

...visual sound

STEREO

JAY AND THE AMERICANS

JAY And THE AMERICANS



SUS-5252

1

1. **MONDAY MONDAY** — 2:31 (John Phillips)
Trousdale Music Publishers, Inc. — BMI
2. **NATURE BOY** — 2:40 (Eden Abba) Crestview
Music Corp. — ASCAP
3. **ONLY IN AMERICA** — 2:10 (J. Leiber-M. Stoller-C. Weil-
B. Mann) Screen Gems-Columbia Music Inc. — BMI
4. **TOO MANY TIMES, DIANA (From Howie To Diana)**
— 2:41 (M. Sanders-H. Kane-K. Vance)
Wippety Music, Inc. — BMI
5. **IT'S A BIG WIDE WONDERFUL WORLD** — 2:06
(Joe Rox) Edwin H. Morris & Co., Inc. — ASCAP

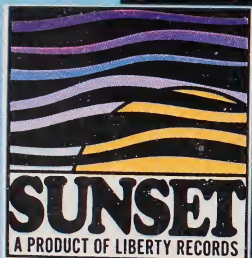
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

visual sound

STEREO

JAY AND THE AMERICANS

JAY And THE AMERICANS



SUS-5252

2

1. **I'LL REMEMBER YOU** — 2:44 (Jerry Leiber-Mike Stoller)
Trio Music Co., Inc. — BMI
2. **SILLY BOY, SILLY GIRL** — 2:15 (Doc Pomus-Mort
Shuman) Rumbatone Music, Inc. — BMI
3. **LET'S LOCK THE DOOR (And Throw Away The Key)** — 2:24
(Roy Alfred, Wes Farrell) Wren Music Co., Inc. — BMI
4. **HANG AROUND** — 2:52 (Chip Taylor)
Blackwood Music, Inc. — BMI
5. **THINK OF THE GOOD TIMES** — 2:30 (Wes Farrell-
Roy Alfred) Wren Music Co., Inc. — BMI

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

WALKIN' ALONG

(Winston Willis) (2:14)

TEARS ON MY PILLOW

(S. Bradford & A. Leibel) (2:07)

LONELY TEARDROPS

(B. Gordy & Gordy & T. Satterton) (2:32)

THE SHIRELLES

**SCEPTER
RECORDS**

SING THE GOLDEN OLDIES

LP-516-A

CHURCH BELLS MAY RING

(Willows & Craft) (3:05)

100 POUNDS OF CLAY

(B. Elgin-K. Rogers & L. Dixon) (2:05)

HEY BABY

(Samson Horton) (2:30)

SCEPTER MUSIC INC., NEW YORK, N.Y.

I MET HIM ON A SUNDAY

(Coley-Downs-Morris & Lee) (2:04)

TO KNOW HIM IS TO LOVE HIM

(Phil Spector) (2:24)

CAN'T WE BE SWEETHEARTS

(Goldner & Cox) (2:22)

THE SHIRELLES

**SCEPTER
RECORDS**

SING THE GOLDEN OLDIES

LP-514-B

PLEASE BE MY BOYFRIEND

(Powell & Navarro) (1:56)

MY PRAYER

(D. Boulandier & J. Anghelini) (2:02)

RUNAWAY

(D. Sherman & M. Crook) (2:25)

SCEPTER MUSIC INC., NEW YORK, N. Y.



®

**"I WANT YOU"
MARVIN GAYE**

**SIDE ONE
STEREO**

T6-342S1
(2567-S)

I WANT YOU (Vocal) 4:35
(L. Ware-T-Boy Ross)
COME LIVE WITH ME ANGEL 6:28
(L. Ware-J. Hilliard)
AFTER THE DANCE (Instrumental) 4:21
(M. Gaye-L. Ware)
FEEL ALL MY LOVE INSIDE 3:23
(M. Gaye-L. Ware)
I WANNA BE WHERE YOU ARE 1:17
(L. Ware-T-Boy Ross)

Produced by Leon Ware
Executive Producers:
Marvin Gaye & Berry Gordy
©1976 Motown Record
Corporation

A PRODUCT OF MOTOWN RECORD CORP.



®

**"I WANT YOU"
MARVIN GAYE**

**SIDE TWO
STEREO**

**T6-342S1
(2568-S)**

I WANT YOU (Intro Jam) :20
(L. Ware-T-Boy Ross)
ALL THE WAY AROUND 3:45
(L. Ware-T-Boy Ross)
SINCE I HAD YOU 4:05
(M. Gaye-L. Ware)
SOON I'LL BE LOVING YOU AGAIN 3:16
(M. Gaye-L. Ware-T-Boy Ross)
I WANT YOU (Intro Jam) 1:36
AFTER THE DANCE (Vocal) 4:40
(M. Gaye-L. Ware)

Produced by Leon Ware
Executive Producers:
Marvin Gaye & Berry Gordy
©1976 Motown Record
Corporation

A PRODUCT OF MOTOWN RECORD CORP.



STANDING ON THE CORNER
From Brooklyn, N.Y.

33 $\frac{1}{3}$ RPM
SIDE A



218 EAST 5TH ST. NEW YORK, NY, 10003. DOWNTOWN UKRAINIAN-PUERTO RICAN INSTITUTE



STANDING ON THE CORNER

From Brooklyn, N.Y.

33 $\frac{1}{3}$ RPM
SIDE B

YOUR LIPS
YOUR STARE
IN HERE

218 EAST 5TH ST. NEW YORK, NY, 10003. DOWNTOWN UKRAINIAN-PUERTO RICAN INSTITUTE



bison bop

GEMA

LC 8958

Bb-LP 2010

Side A

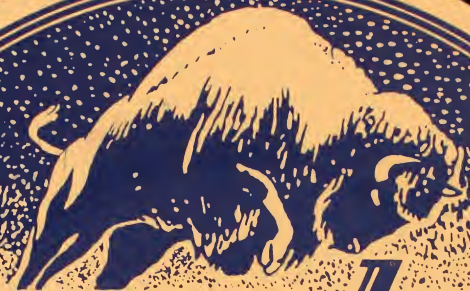
MONO

THE BOP THAT NEVER STOPPED . . . Vol. 8

1. **DADDY - O - ROCK** - Jeff Daniels
2. **FOXY DAN** - Jeff Daniels
3. **GET WITH IT** - Don Glenn
4. **RIGHT NOW** - Gray Montgomery
5. **PITCH BLACK** - Linc Jeffries
6. **DANCING GIRL** - Eddie Eay

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DEE-JAY SCHALLPLATTEN GMBH · POBOX 550269 · 2 HAMBURG 55 · W.GERMANY



bison bop

GEMA

LC 8958

Bb-LP 2010
Side B MONO

THE BOP THAT NEVER STOPPED . . . Vol. 8

1. SUGAREE - Carlos Diaz
2. ROCK ALL NIGHT WITH ME - Dick Tacker
3. CANTEN BABY - Carl Groves
4. KING FOOL - Jack Lane
5. HO KEY PO KEY ROCK - B. Goode
6. 38 SLUG - The Three Clicks

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DEE-JAY SCHAALLPLATTEN GMBH · PO BOX 550269 · 2 HAMBURG 55 · W-GERMANY

ABEEKU

SIDE

A

1. *"I'm saying though" (Dirty Version)*
2. *"I'm saying though" (Clean Version)*
3. *"I'm saying though" (TV Tracks)*

Daddy-O Productions Contact # (404) 875-9471 or 873-4791

ABEEKU

SIDE

B

1. *"It goes down tonight" (Dirty Version)*
2. *"It goes down tonight" (Clean Version)*
3. *"It goes down tonight" (TV Tracks)*

Daddy-O Productions Contact # (404) 875-9471 or 873-4791

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Liberty

RONNIE LAWS

Produced by Ronnie Laws for
"Little Brother Productions"

Assistant: William Jeffery
Chief Engineer: Chris Brunt

SP-216-1

33 $\frac{1}{3}$ rpm
21772

Side 1

**STEREO
PROMO**

Not For Sale

(from the
LP

"Solid Ground"
LO-51087)



4:06 (No Intro)
©1981 Liberty
Records, a division
of Capitol
Records, Inc.

HEAVY ON EASY

(Ronnie Laws)

Colgems-EMI Music Inc./Sweetbeat Music—ASCAP

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Liberty

RONNIE LAWS

Produced by Ronnie Laws for
"Little Brother Productions"
Assistant: William Jeffery
Chief Engineer: Chris Brunt

SP-216-2

33 $\frac{1}{3}$ rpm
21772

Side 2
STEREO
PROMO
Not For Sale
(from the
LP
"Solid Ground"
LO-51087)



4:06 (No Intro)
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Records, a division
of Capitol
Records, Inc.

HEAVY ON EASY

(Ronnie Laws)

Colgems-EMI Music Inc./Sweetbeat Music—ASCAP

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THE FINEST IN JAZZ SINCE 1939

US 3

Come On Everybody (Get Down)

1. Rickidy Raw Urban Remix 4:18

Remix and additional production by Sean "The Mystro" Mather

2. Tunnel Remix 3:40

Remix and additional production by Geoff Wilkinson and Jim Hawkins
Scratching: Joe 2000

Side 1

Y-7243-858610-1-7

3. Peppermint Lounge Remix 5:59

Remix and additional production by Geoff Wilkinson & Jim Hawkins
Bass Ike Leo; Electric Piano Gareth Williams

(Geoff Wilkinson/B. Armstead/Jim Hawkins/Jackie McLean)

Produced and mixed by Geoff Wilkinson

Mix Engineer: JC Concato; Management by Bill Diggins

Executive producer: Geoff Wilkinson

Original version appears on the CD & Cassette & LP

"Broadway & 52nd"

B2-30027, B4-30027 & B1-30027

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BLUE

NOTE

THE FINEST IN JAZZ SINCE 1939

US 3

Come On Everybody (Get Down)

1. Album Mix 5:49

From the CD & Cassette & LP "Broadway & 52nd"
B2-30027, B4-30027 & B1-30027

2. Youth in Asia Remix 6:08

Remix and additional production by Nitin Sawhney

Side 2

Y-7243-858610-1-7

3. Q-Burns Abstract Message Remix 5:39

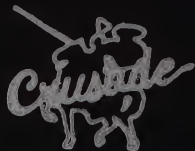
Remixed by Q-Burns Abstract Message
Remixed at Eighth Dimension Studio, Orlando, USA
Q-Burns Abstract Message appears courtesy of Eighth Dimension Records
(Geoff Wilkinson/B. Armstead/Jim Hawkins/Jackie McLean)
Produced and mixed by Geoff Wilkinson
Mix Engineer: JC Concato; Management by Bill Diggins
Executive producer: Geoff Wilkinson
Original version appears on the CD & Cassette & LP
"Broadway & 52nd"
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BLUE

NOTE

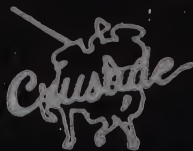


BECAUSE HE LIVES
THE EDWARDS FAMILY

LP S 149-03
STEREO

SIDE ONE
33 $\frac{1}{3}$ RPM

- 1. GOD CAN (1:45)**
- 2. BECAUSE HE LIVES (3:39)**
- 3. OH, IT REALLY DOESN'T MATTER (1:06)**
- 4. THE SWINGING HAMMER (5:18)**
(with THE THREE NAILS poem)
- 5. ALLELUIA (2:25)**



BECAUSE HE LIVES
THE EDWARDS FAMILY

LP S 149-03
STEREO

SIDE TWO
33 $\frac{1}{3}$ RPM

1. IF JESUS SAID IT (2:05)
2. SWEETER GETS THE JOURNEY (2:26)
3. THE GREAT SPECKLED BIRD (2:47)
4. THE FAMILY OF GOD (2:33)
5. AT CALVARY (1:41)
(Instrumental)
6. THE SHEPHERD'S CALL (2:34)



RECORDS

The Murk Family
IN CONCERT

STEREO
T-MFM-2002

SIDE 1

Love In A Home

TIME: 1:55

Medley From Oliver

TIME: 11:21

Raindrops Keep Fallin' On My Head

TIME: 2:32

Hava Nagilah

TIME: 2:20

The Men In My Little Girl's Life

TIME: 3:34

MANUFACTURED BY MFM AN L&W ASSOCIATED COMPANY



RECORDS

The Murk Family

IN CONCERT

STEREO
T-MFM-2002

SIDE II

Happiness Medley

TIME: 3:37

Thank You Lord

TIME: 0:46

There Is No Greater Love

TIME: 3:23

Tomorrow Medley

TIME: 3:23

Second Coming Medley

TIME: 9:10

MANUFACTURED BY MFM AN L&W ASSOCIATED COMPANY

THE MAMAS & THE PAPAS ANTHOLOGY
THE MAMAS & THE PAPAS

MCA RECORDS

DS-50073/2
(DS-50073-A)

SIDE A

1. STRAIGHT SHOOTER ASCAP
(J. Phillips)
2. MONDAY, MONDAY ASCAP
(J. Phillips)
3. TRIP STUMBLE & FALL ASCAP
(J. Phillips/M. Gilliam)
4. GO WHERE YOU WANNA GO ASCAP
(J. Phillips)
5. I CALL YOUR NAME BMI
(J. Lennon/P. McCartney)
Original Recordings Produced
by Lou Alder

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THE MAMAS & THE PAPAS ANTHOLOGY
THE MAMAS & THE PAPAS

® **MCA RECORDS**

DS-50073/2
(DS-50073-D)

SIDE D

1. GOT A FEELIN' ASCAP
(J. Phillips/D. Doherty)
2. NO SALT ON HER TAIL ASCAP
(J. Phillips)
3. WORDS OF LOVE ASCAP
(J. Phillips)
4. I SAW HER AGAIN LAST NIGHT ASCAP
(J. Phillips/D. Doherty)
5. DID YOU EVER WANT TO CRY ASCAP
(J. Phillips)
6. CALIFORNIA DREAMIN' ASCAP
Original Recordings Produced
By Lou Adler

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THE MAMAS & THE PAPAS ANTHOLOGY
THE MAMAS & THE PAPAS

® **MCA RECORDS**

DS-50073/2
(DS-50073-B)

SIDE B

1. DANCING IN THE STREET BMI
(Stevenson/Gaye)
 2. ONCE WAS A TIME I THOUGHT ASCAP
(J. Phillips)
 3. CREEQUE ALLEY ASCAP
(J. Phillips/M. Gilliam)
 4. DANCING BEAR ASCAP
(J. Phillips)
- Original Recordings Produced
By Lou Adler

© 1977 MCA RECORDS, INC. MFD. BY MCA RECORDS INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CA 91608

THE MAMAS & THE PAPAS ANTHOLOGY
THE MAMAS & THE PAPAS

® **MCA RECORDS**

DS-50073/2
(DS-50073-C)

SIDE C

1. I CAN'T WAIT ASCAP
(J. Phillips)
 2. DEDICATED TO THE ONE I LOVE BMI
(Palling/Bass)
 3. FREE ADVICE ASCAP
(J. Phillips/M. Gilliam)
 4. DO YOU WANNA DANCE BMI
(B. Freeman)
 5. SPANISH HARLEM BMI
(J. Leiber/P. Spector)
- Original Recordings Produced
By Lou Adler

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RCA VICTOR



Por Primera Vez Cantan Ranchero ...
LOS DANDYS

MKL
1715

LADO
1

- 1-IMPOSIBLE OLVIDARTE (Mercedes Sagredo)
- 2-CUANDO VIVAS CONMIGO (José A. Jiménez)
- 3-DESOLACION (D. P.)
- 4-LA CARCEL DE CANANEA (D. P.)
- 5-CUATRO COPAS (José A. Jiménez)
- 6-AMANECI EN TUS BRAZOS
(José A. Jiménez)

EL PRECIO DE ESTE DISCO NO INCLUYE LA
PRODUCTO DE RCA VICTOR MEXICANA, S. A. DE C. V. AVENIDA CUTZALHUAC 2519, MEXICO, D. F. HECHO EN MEXICO DE GRABACIONES ORIGINALES DE RADIO CORPORATION OF AMERICA. MARCA(S) DE FABRICA USADA(S) POR AUTORIZACION Y BAJO CONTROL DE RADIO CORPORATION OF AMERICA. MARCA(S) © REGISTRADA(S).

AUTORIZACION PARA USARLO CON FINES DE LUCRO.

HECHO EN MEXICO
MONOFONICO

RCA VICTOR



Por Primera Vez Cantan Ranchero...
LOS DANDYS

MKL
1715

LADO
2

- 1- ESTA TRISTEZA MIA (Antonio Valdez H.)
- 2- RETIRADA (José A. Jiménez)
- 3- LA PALMA (Arr. de Gustavo González)
- 4- LA BARCA DE GUAYMAS (D. P.)
- 5- RENUNCIACION (Antonio Valdez H.)
- 6- YERBA MALA (E. Fabregat-
M. Molina Montes)

EL PRECIO DE ESTE DISCO NO INCLUYE LA
PRODUCTO DE RCA VICTOR MEXICANA, S. A. DE C. V. AVENIDA CUITLAHUAC 2519, MEXICO, D. F. HECHO EN MEXICO DE GRABACIONES ORIGINALES DE RADIO CORPORATION OF AMERICA. MARCA(S) DE FABRICA USADA(S) POR AUTORIZACION Y BAJO CONTROL DE RADIO CORPORATION OF AMERICA. MARCA(S) ® REGISTRADA(S).

AUTORIZACION PARA USUARIO CON FINES DE LUCRO.

HECHO EN MEXICO
MONOFONICO



**HARRY CHAPIN
VERITIES & BALDERDASH**

**SIDE ONE
7E-1012-A SP**

STEREO

1. CAT'S IN THE CRADLE 3:44
2. I WANNA LEARN A LOVE SONG 4:19
3. SHOOTING STAR 4:02
4. 30,000 POUNDS OF BANANAS 5:45
5. SHE SINGS SONGS WITHOUT WORDS 3:31

All Songs Written By Harry Chapin, except "Cat's
In The Cradle" written by Sandy and Harry Chapin

All Songs Published by Story Songs, Ltd. ASCAP

Produced by Paul Leka

© 1974 Elektra Records

W.M.G. by Elektra Asylum Nonesuch Records, 962 North La Cienega Blvd. Los Angeles, California 90069 A Division of Warner Communications Inc.



**HARRY CHAPIN
VERITIES & BALDERDASH**

**SIDE TWO
7E-1012-B SP**

STEREO

1. WHAT MADE AMERICA FAMOUS? 6:53
2. VACANCY 4:00
3. HALFWAY TO HEAVEN 6:10
4. SIX STRING ORCHESTRA 5:25

All Songs Written by Harry Chapin
All Songs Published by Story Songs, Ltd. ASCAP
Produced by Paul Leka
© 1974 Elektra Records

Mfg. by Elektra Asylum, Nonesuch Records, 962 North La Cienega Blvd. Los Angeles, California 90069. A Division of Warner Communications, Inc.

HAMPTON HAWES
THE GREEN LEAVES OF SUMMER

OJC-476
(S-7614)

SIDE 1
STEREO

- 1. VIERD BLUES 5:28**
(Miles Davis) Prestige Music-BMI
- 2. THE GREEN LEAVES OF SUMMER 6:18**
(Webster-Tiomkin) EMI Feist Catalog-ASCAP
- 3. ILL WIND 3:54**
(Koehler-Arlen) Mills Music, Inc.-ASCAP
- 4. ST. THOMAS 3:07**
(Sonny Rollins) Prestige Music-BMI
(OJC-476-A)

FANTASY, INC., BERKELEY, CALIFORNIA

HAMPTON HAWES
THE GREEN LEAVES OF SUMMER

OJC-476
(S-7614)

SIDE 2
STEREO

- 1. SECRET LOVE 5:34**
(Webster-Fain) Warner Bros. Music-ASCAP
- 2. BLUE SKIES 5:19**
(Irving Berlin) Irving Berlin Music-ASCAP
- 3. THE MORE I SEE YOU 5:31**
(Warren-Gordon) Warner Bros.-ASCAP
- 4. G. K. BLUES 4:08**
(Hampton Hawes) Contemporary Music-BMI
(OJC-476-B)

FANTASY, INC., BERKELEY, CALIFORNIA

G.N.P. Crescendo Records
jazz scene U.S.A.

1. **Lover** (Rodgers-Hart) 5'45
2. **Blue Lou** (Sampson) 9'18
3. **'C' Jam blües** (Ellington) 4'09

TOUS DROITS
DU PRODUCTEUR
PHONOGRAPHIQUE
ET DU PROPRIÉTAIRE
DEL'ŒUVRE ENREGISTRÉE
RESERVES
DUPLICATION,
EXECUTION
PUBLIQUE, RADIO
DIFFUSION
INTERDITES.
MADE IN FRANCE

CLDGN. 766
(CMS. 2396 30 A)
Stéréo universelle



Série Standard

(P) 973

VOGUE

Sonia Delaunay 1944

G.N.P. Crescendo Records
jazz scene U.S.A.

- 1. One O'Clock Jump** (Basie) 12'36
- 2. I got rhythm** (Gershwin) 8'47

TOUS DROITS
DU PRODUCTEUR
PHONOGRAPHIQUE
ET DU PROPRIÉTAIRE
DE L'ŒUVRE ENREGISTRÉE
RESERVÉS
DUPLICATION,
EXÉCUTION PUBLIQUE,
RADIO-DIFFUSION
INTERDITES.
MADE IN FRANCE

CLDGN. 766
(CMS. 2396 30 B)
Stéréo universelle

CHAPPELL



Série Standard

1973



VOGUE

Sonia Elvany 1974

RCA VICTOR



"HIS MASTER'S VOICE"
PROKOFIEFF

SYMPHONY No. 6, Op. 111

LSC 2834
(SRRS-3925)

SIDE 1

I. Allegro moderato
II. Largo (Part 3)

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDOFF, CONDUCTOR

STEREO DYNAGROOVE

TRADE MARK REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

TRADE MARK REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

RCA VICTOR



"HIS MASTER'S VOICE"
PROKOFIEFF

SYMPHONY No. 6, Op. 111

LSC 2834
(SRNS-3926)

SIDE 2

II, Largo (Concluded)

III, Vivace

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF, CONDUCTOR

TM & © REGISTERED •

STEREO DYNAGROOVE

MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.



JOSEPH COTTON

COTTON STYLEE

SIDE 1
33 1/3 RPM

Stereo

Dist. By:

RAS RECORDS

P.O. Box 42517

Washington, D.C. 20015

Tel. (301) 588-9641

Fax: (301) 588-7108

GS-70032-A

1991

© GONG SOUNDS

© GONG SOUNDS

- 1. HOL UP YUH HEAD (4:45)**
- 2. LORD WE FE FRIEND (3:41)**
- 3. FOR THEY FAITH (2:53)**
- 4. NO BAD BOY BUSINESS (4:03)**
- 5. COTTON STYLE (3:45)**

All Tracks Written by Joseph Cotton
Published by IKUS Music



JOSEPH COTTON

COTTON STYLEE

SIDE 2

33 1/3 RPM

Stereo

Dist. By:

RAS RECORDS

P.O. Box 42517

Washington, D.C. 20015

Tel. (301) 588-9641

Fax: (301) 588-7108

GS-70032-B

1991

© GONG SOUNDS

© GONG SOUNDS

1. HANDS IN HAND (5:25)
2. JAH JAH A THE RULER (4:26)
3. PUT YAH RIGHT FOOT (3:19)
4. ENGLISH GIRLS (4:02)
5. RECORD SHOP BUSINESS (4:43)

All Tracks Written by Joseph Cotton

Published by IKUS Music

Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., Bklyn, N.Y. 11216



CHARLIE'S

SLANE AGAIN
SLANE

#003

A
Produced by
CONROY JAMES

1984
CJ
RECORDS, INC.

MY LOVE IS IN MY MUSIC

Arr. by W. Lewis

COCK EYE

Arr. by W. Lewis

ONE FOR THE D.J.

Arr. by McIntosh

Composed by CONROY JAMES

ALL SELECTIONS REGISTERED
BY THE PERFORMING SOCIETY PPS



Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., Bklyn, N.Y. 11216



SLANE AGAIN
SLANE

#003

B
Produced by
CONROY JAMES

1984
C.J.
RECORDS, INC.

CRAZY MUSICIAN
Arr. by F. McIntosh
FETE

Arr. by S. Tobitt
CONFUSION PARTY
Arr. by W. Lewis

Composed by CONROY JAMES

ALL SELECTIONS REGISTERED
BY THE PERFORMING SOCIETY PHS



MUSIC FOR THE 90's

2MLP 1003-1

33 1/3 RPM

A

Produced by Junior Soul
Executive Producers:
V. Smikle, Tevin Soul
for 2M Music

Distributed by
2 M Records

V. P. Records—N.Y.
(718) 291—7058

Jet Star — London
EMI

JUNIOR SOUL SECOND CHANCE

1. SECOND CHANCE (Reggae)
2. I'VE BEEN WATCHING YOU (Reggae)
3. I REALLY LOVE YOU (Reggae)
4. TRUE LOVE NEVER DIES (Reggae)
5. YOU'RE MY HERO (Reggae)

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B

MUSIC FOR THE 90's

2MLP 1003-1

33 1/3 RPM

Produced by Junior Soul
Executive Producers:
V. Smikle, Tevin Soul
for 2M Music

Distributed by
2 M Records

V. P. Records, N.Y.
(718) 291-7058

Jet Star — London
EMI

JUNIOR SOUL SECOND CHANCE

- 6. YOU'RE MY HERO (R&B) *featuring Junior Soul & Capri***
- 7. I'M GLAD IT'S OVER (R&B)**
- 8. I'LL NEVER TURN MY BACK ON YOU (R&B)**
- 9. OLD FASHIONED LOVE (R&B)**
- 10. PENNY FOR YOUR SONG (Disco)**
- 11. PENNY FOR YOUR SONG (Instrumental)**

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RECORDING PROHIBITED



angel

SIDE 1

STEREO

S-1-36581

(2YEA. 3682) 33 1/3

BEETHOVEN

SONATA NO. 21 C MAJOR, Op. 53
("WALDSTEIN")

(1) - Allegro con brio
(2) - Introduzione: (Adagio molto) - Rondo
(Allegretto moderato)

DANIEL BARENBOIM (Piano)

Recorded in England
Manufactured in U. S. A.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.



angel

SIDE 2

STEREO

S 2-36581

(2YEA. 3683) 33 1/3

BEETHOVEN

SONATA NO. 31 IN A FLAT MAJOR, Op. 110

- (1) - Moderato cantabile
- (2) - Allegro molto
- (3) - Adagio ma non troppo - Fuga
(Allegro ma non troppo)

DANIEL BARENBOIM (Piano)

Recorded in England
Manufactured in U. S. A.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

RCA VICTOR



"HIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2282

J2RP-811

SIDE 1
RED SEAL

Debut

IMAGES FOR ORCHESTRA

Band 1-CEIGUES

Band 2-ROUNDES DE PRINTEMPS

Boston Symphony Orchestra

Charles Munch, Cond.

TRADE MARKS © REGISTERED

LONG

33 1/3

PLAY

MADE IN U.S.A.

RCA VICTOR



"HIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2282

J2RP-8112

SIDE 2
RED SEAL

Debussy
IMAGES FOR ORCHESTRA
IBERIA

Band 1—Par les rues et par les chemins

Band 2—Les parfums de la nuit

Le motif d'un jour de fête

Boston Symphony Orchestra

Charles Munch, Cond.

LONG

33 1/3

PLAY

TRADE MARKS REGISTERED

MADE IN U.S.A.

MADE IN U.S.A.

Concord Jazz

"EUROPEAN TOUR" THE NEWPORT JAZZ FESTIVAL ALL-STARS

CJ-343

SIDE ONE

1. TICKLE TOE (6:51)

(Lester Young-Jon Hendricks) Warner Brothers Inc. - ASCAP

2. MOOD INDIGO (7:49)

(Duke Ellington-Irving Mills-Barney Bigard)
Duke Ellington Music/Mills Music Inc. - ASCAP

3. LOVE ME OR LEAVE ME (10:23)

(Walter Donaldson-Gus Kahn) Anne Rachel Music Corp./
Donaldson Publishing Co./Gus Kahn Music Co./
Tobago Music Co. - ASCAP

(P) 1988 Concord Jazz, Inc.
Marca Registrada

Concord Jazz

"EUROPEAN TOUR" THE NEWPORT JAZZ FESTIVAL ALL-STARS

CJ-343

SIDE TWO

1. **THESE FOOLISH THINGS REMIND ME OF YOU (6:14)**
(Holt Marvell-Jack Strachey-Harry Link)
Bourne Co./Boosey & Hawkes Inc. - ASCAP
2. **TAKE THE 'A' TRAIN (7:07)**
(Billy Strayhorn) Tempo Music, Inc. - ASCAP
3. **THINGS AIN'T WHAT THEY USED TO BE (9:16)**
(Mercer Ellington) Tempo Music, Inc. - ASCAP
4. **THROUGH FOR THE NIGHT (2:56)**
(Trummy Young) Michael H. Goldsen Inc. - ASCAP

(P) 1988 Concord Jazz, Inc.
Marca Registrada

Sandy Reyes el TIBURÓN

MAN
JOEL



SR 502
©1987

Lado A
33 1/3 RPM
Stereo

1- LA COSECHA DE MUJERES

(D.R.)

2- NADA ME IMPORTA

(Chico Alejandro-Sandy Reyes)

3- PURO MIO TU CUERPO

(D.R.)

4- ESTE AMOR JAMAS

(D.R.)

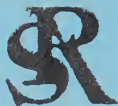
1- Juan Valdez

2-3-4-Manuel Tejada

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MUSIC CITY RECORDS Avenida Fernandez Juncos 951, Ofic. 301, Santurce, Puerto Rico, 00907 (809) 722-8588

Sandy Reye el TIBURON

Omar
Joel



SR 502
© 1987

Lado B
33 1/3 RPM
Stereo

1- MI NOVIA, MI AMANTE Y MUJER

(Te Voy A Enseñar-Paco Cepero)

2- LOS DOS SINVERGUENZAS

(D.R.)

3- BAILANDO

(Palito Ortega)

4- QUISIERA SER

(Chico Alejandro)

1-2-3-Manuel Tejada

4- Juan Valdez

Dist. en Puerto Rico por: MUSIC CITY

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The Laymen

**SIDE ONE
STEREO**

**TL11484
33 1/3 RPM**

THE MESSAGE OF HIS COMING

(R.E. Winsett) Gospel Publishing House/SESAC—2:22

2. I'LL MEET YOU THERE

(Frank White) —2:38

3. SAIL ON OVER

(William V. Funderburk) Singing Americans Music/BMI—2:09

4. READY TO LEAVE

(Larry Spears) Rex Nelon Music/BMI—2:19

5. IN MY ROBE OF WHITE

(Geniece Ingold Spencer)

Homeward Bound Music/BMI—2:08

The Laymen

**SIDE TWO
STEREO**

**TL11484
33 1/3 RPM**

- 1. SOMEBODY PRAYED FOR ME**
(Huey Gerald Murphy) Pleasant View Music/ASCAP—2:29
- 2. YOU AIN'T SEEN THE LAST OF ME**
(Ronny Hinson) Songs of Calvary/BMI—3:02
- 3. HOME**
(Rusty and Tayna Goodman-Aaron Wilburn)
First Monday Music-Prime Time Music/ASCAP—2:38
- 4. THE LITTLE BOY FROM THE CARPENTER SHOP**
(Friend)/BMI—4:06
- 5. THINK I'LL READ IT AGAIN**
(Sandy Knight)
Kingsmen Publishing Co./BMI—2:50

(THE PUPPET SONG)

WHISKEY ON A SUNDAY

(Seth Davey)
(Glin Hughes)

DECCA

REG. U.S. PAT. OFF. MARCA REGISTRADA
MFR'D BY DECCA RECORDS, A DIVISION
OF MCA INC., NEW YORK, U.S.A.

Essex Music Co.
(ASCAP)

32333
(L 14,913)

THE IRISH ROVERS

Vocal With Instrumental Accompaniment
Featuring WILL MILLAR

PRODUCED BY CHARLES BUD DANT

(2:38)

THE ORANGE AND THE GREEN

(Anthony Murphy)

DECCA

REG. U.S. PAT. OFF. MARCA REGISTRADA
MFR'D BY DECCA RECORDS, A DIVISION
OF MCA INC., NEW YORK, U.S.A.

Essex Music Co.
(ASCAP)

32355
(L 14,617)◆

THE IRISH ROVERS

Vocal With Instrumental Accompaniment

PRODUCED BY CHARLES BUD DANT

(2:35)

Produced by George Crumbley Advertising Inc. Atlanta

I Am The Nation

**ATLANTA FEDERAL SAVINGS'
FREEDOMS FOUNDATION AWARD WINNER**

1966

33 $\frac{1}{3}$ RPM
Time 4:45

ARC-6703
U4LM-2556

COURTESIES:

NORFOLK & WESTERN RAILWAY
CARMEN DRAGON
CAPITOL RECORDS
WSB-TV, ATLANTA
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PRESSED FOR ATLANTA FEDERAL SAVINGS BY RCA VICTOR CUSTOM RECORD DIV.

CAROL FOR THE ANIMALS
CAPAC

Producers:

**Pierre A.
Duchemin**

© 1984

**Jean Sarrazin-
Lupe Productions**

CCR 9014

SIDE A

Time: 3:20

**Cover Concept
& Artwork:**

**Jean Benedek-
Lupe Productions**



PIERRE A. DUCHEMIN

© Pierre A. Duchemin

Words: Alice Carver Cramer

© Theology Today 1983

MARY'S BOY CHILD

[Harriston Version]

Producers:

Pierre A.

Duchemin

© 1984

Jean Sarrazin-

Lupe Productions

CCR 9014

SIDE B

Time: 4:15

Cover Concept

& Artwork:

Jean Benedek-

Lupe Productions



PIERRE A. DUCHEMIN

®

promiser

PROMOTION

NOT FOR SALE

**BUDDY
GRECO**

Produced by
Jimmy Bowen

0515

(J4216)

Arranged by
Ernie Freeman

WHAT AM I

(C. Albertine-B. Raleigh)

Screen Gems-Columbia Music, Inc.

BMI - 2:17

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

Memory Lane

RADIO STATION COPY



45 RPM

5-2228
ZSP 110039
Pub: Frank
Music Corp.
(ASCAP)
TIME: 2:36

BAUBLES, BANGLES AND BEADS

R. Wright-G. Forrest; From the Epic
Album "ON STAGE" LN 24116

BUDDY GRECO

Prod: Bob Morgan

® "EPIC," MARCA REG. T.M. PRINTED IN U.S.A.

Memory Lane

RADIO STATION COPY



45 RPM

5-2228

ZSP 110040

Pub: Chappell
& Co., Inc.
(ASCAP)

TIME: 2:23

GET ME TO THE CHURCH ON TIME

A. Lerner-F. Loewe; From the Epic
Album "ON STAGE" LN 24116

BUDDY GRECO

Prod: Bob Morgan

® "EPIC," MARCA REG. T.M. PRINTED IN U.S.A.



**RADIO
STATION
COPY**

**45 RPM
5-9796**

JZSP 110422

Pub:

Fred Rose
Music, Inc.
(BMI)

TIME: 2:23

YOU WIN AGAIN

H. Williams; From the Epic Album "MODERN
SOUNDS OF HANK WILLIAMS" LN 24130

BUDDY GRECO

Arr: Buddy Greco; Prod:

Bob Morgan

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.



**RADIO
STATION
COPY**

**45 RPM
5-9796**

JRZSP 71262

Pub:T.B.
Harms &
Co.,Inc.
(ASCAP)
TIME: 2:10

THE MOST BEAUTIFUL GIRL IN THE WORLD

L. Hart-R. Rodgers

BUDDY GRECO

Arr.& Cond:Dick Palombi;Prod:
Mike Berniker

"EPIC," "MARCAS REG. T.M. PRINTED IN U.S.A."



RADIO
STATION
COPY

45 RPM
5-9834
JZSP 111302
Publisher:
Edwin H. Morris
& Co., Inc.
(ASCAP)
Time: 2:52

THE BEST IS YET TO COME

-C. Leigh - C. Coleman-
From the Epic Album "ON STAGE" LN 24116

BUDDY GRECO

Prod. by Bob Morgan

EPIC MARCAS REG. T.M. PRINTED IN U.S.A.



**RADIO
STATION
COPY**

45 RPM
5-9834
JZSP 111303

Publisher:
Pacesetter
Music Corp.
(BMI)
Time: 2:15

TIME'S A WASTIN' WHILE YOU'RE GONE

-J. Burch-

BUDDY GRECO

Arranged by Garry Sherman
Prod. by Bob Morgan

"EPIC," "MARCAS" REG. T.M. PRINTED IN U.S.A.

EPIC

Radio Station Copy

® "Epic". Marca Reg. Made in U S A.

45 RPM

Publisher:

Ripley Music.

Inc. (BMI)

TIME: 2:23

5-9536
JZSP 57876

MR. LONELY

- B. Vinton - G. Allen -

BUDDY GRECO

Arr. & Cond. by Robert Mersey

Prod. by M. Berniker

EPIC

Radio Station Copy

® "Epic". Marca Reg. Made in U S A.

45 RPM

Publisher:

Harriet Music

Corp. (ASCAP)

TIME: 2:25

5-9536
JZSP 57875

SENTIMENTAL FOOL

- B. Greco -

BUDDY GRECO

Arr. & Cond. by Rick Wilkins

Prod. by M. Berniker

®

reprise:

PROMOTION

NOT FOR SALE

**BUDDY
GRECO**

PRO 236

(J4223)

Produced by
Jimmy Bowen

from The Reprise
Album R/RS 6220 -
Big Bands And
Ballads

ONCE UPON A SUMMERTIME

(La Valse Des Lilas)

(Mercer-Barclay-LeGrand)

Leeds Music Co.

ASCAP - 2:50

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

®

reprise

PROMOTION

NOT FOR SALE

**BUDDY
GRECO**

Produced by
Jimmy Bowen

PRO 236
(J4227)

From The Reprise
Album R RS 6220 -
Big Bands and
Ballads

SATIN DOLL

(Strayhorn-Ellington-Mercer)

Tempo Music, Inc.

ASCAP - 3:15

MADE IN U. S. A. • WARNER BROS. RECORDS, INC.

THE GUESS WHO

Produced by Jack Richardson for Nimbus 9

69

MONO
SP-45-320

(74-0708)

BPKM - 5749

NOT
FOR SALE

Dunbar/Cirrus/
Expressions,
BMI

3:26

Intro :20

End: Fade

GUNS, GUNS, GUNS

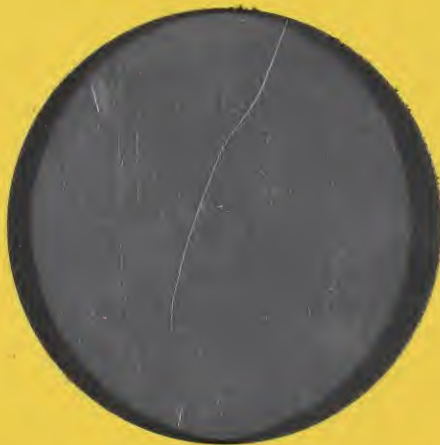
(from the "Rockin'" album)
(Cummings)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP - MADE IN U S A • © 1972 RCA RECORDS

THE GUESS WHO

Produced by Jack Richardson for Nimbus 9

REAL



STEREO
SPS-45-320
(74-0708)

BPKS-5749

NOT
FOR SALE

Dunbar Cirrus
Expressions,
BMI

3:26
Intro :20
End: Fade

GUNS, GUNS, GUNS

(from the "Rockin'" album)
(Cummings)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP - MADE IN U S A • © 1972 RCA RECORDS

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U.S.A.

45

R.P.M

ON-BREAKABLE
with Normal Use)



WHITE CHRISTMAS (Irving Berlin)

JACK RUSSELL, Soloist

Vocal Group—THE HONEYDREAMERS

Directed by Vicky Kasen

45-X 8 A

PETER PAN RECORDS

Mtd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U.S.A.

45

RPM

NON-BREAKABLE
(with Normal Use)



ADESTE FIDELES

Sung by THE CAROLEERS
Directed by Don Cope

45-X 8 B



45
RPM

Sold by
Pickwick Sales Corp

SIDE

C-133A

HOBBLE-DE-HOY

EDDIE DEAN

and his Forty-niners

CRICKET



45
RPM

Sold by
Pickwick Sales Corp.

SIDE 2

C-133B

DOPEE IN '40,
GO ALONG, LITTLE DOGIES
EDDIE FAY
and his Forty Niners

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U. S. A.

45

RPM



NON-BREAKABLE
with Normal Use)



FROSTY THE SNOWMAN

Sung by the Caroleers
with the
Peter Pan Orchestra

45/X-23 A

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U. S. A.

45

RPM



NON-BREAKABLE
(with Normal Use)



**GOD REST YE MERRY GENTLEMEN
JOY TO THE WORLD**

Sung by the Caroleers
with the
Peter Pan Orchestra

45/X-23 B



My Fathers
Music/BMI

Producer:
Ben Speer

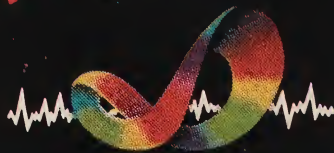
For D J Copies:
Contact
Tana Lonon
Tana Lonon & Assoc.
1011-16th Ave. So.
Nashville, TN 37212
615/329-3305

D J COPY
STEREO
SIDE A
HL1025
(U-25610)
2:39

HE'S STILL IN THE FIRE
(Tim Hill)
THE SPEERS

Homeland Recording/1011-16th Ave. So. Nashville, TN. 37212

ABC-PARAMOUNT



**NOT
FOR SALE**

**Wildwood Music Corp.
BMI
2:10**

**45-9725
AMP 45-376**

**PROMOTION
COPY**

**Orchestra
with vocal ensemble**

CALLIOPE

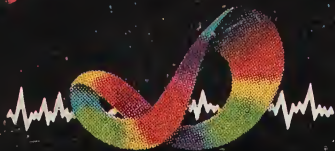
(Rand)

SID FELLER

His Orchestra and Chorus

A PRODUCT OF AM-PAR RECORD CORP.

ABC-PARAMOUNT



NOT
FOR SALE

Coliseum Music, Inc.
BMI
2:27

45-9725
AMP 45-377

PROMOTION
COPY

Orchestra
with vocal ensemble

ON THE FERRIS WHEEL

(Fredricks)

SID FELLER

His Orchestra and Chorus

A PRODUCT OF AM-PAR RECORD CORP

RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS



RCA VICTOR DIV.
CAMDEN, N. J.



RADIO CORPORATION
OF AMERICA

Pamlee Music
BMI
E2-VW-8012

NOT FOR SALE

47-5117

HEY MRS. JONES
(Forrest-Reagan)

**BUDDY MORROW
AND HIS ORCHESTRA**

Time: 2:40

RCA VICTOR - RCA MONOGRAM - DOG & PHONOGRAM - "HIS MASTER'S VOICE" - "RED SEAL", REG. U. S. PAT. OFF. - MARCAS REGISTRADAS



RCA VICTOR DIV.
CAMDEN, N. J.



RADIO CORPORATION
OF AMERICA

Republic Music
BMI
E2-VW-8013

NOT FOR SALE

47-5117

I DON'T KNOW

(Willie Mabon)

LUDDY MORROW
AND HIS ORCHESTRA
Vocal refrain by Frankie Lester

Time: 3:04



71320X45

YW16453

**Famous Music
(ASCAP)**

2:43

**Vocal by
The Platters
Feat. Zola Taylor**

Rel. June 7, 1958

MY OLD FLAME

(A. Johnston-S. Coslow)

THE PLATTERS

MERCURY RECORD CORPORATION, MADE IN U.S.A.



71320X45

YW14846

Argo Music Inc.

(BMI)

2:42

Vocal by
The Platters

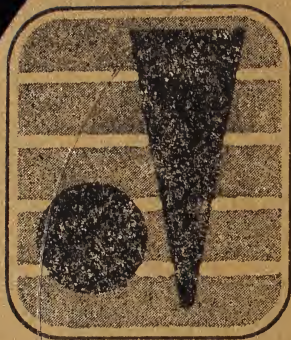
Rel. June 7, 1958

YOU'RE MAKING A MISTAKE

(Jim Williams)

THE PLATTERS

MERCURY RECORD CORPORATION, MADE IN U.S.A.




THE
FROTHINGHAM
MANAGEMENT

Side One

Monaural 33 $\frac{1}{8}$ R.P.M.

**Play on mono or stereo
equipment**

**the artists
in order of
their performance**



Dik Visser
Jim Latimer/Cecil Lytle
Stephen Blair
Jaime Brockett
Daddy Yams
Fielder/Allison
Violet Chang
Stuart Daniels
Joseph Ladone
Norma Verilli Ladone



THE
FROTHINGHAM
MANAGEMENT

Side Two

Monaural 33 $\frac{1}{3}$ R.P.M.

Play on mono or stereo
equipment

**the artists
in order of
their performance**



Ernst Wallfisch
The Wallfisch Duo
Donald Junkins
Alfred & Heidi Kanwischer
Eugene Gratoich
Afrika Hayes
David Pizarro
The Barrington Boys' Choir
Trio Da Camera

IN TIME MUSIC

PRODUCED BY

P. ONFREY

EXEC

M. CASSANOVA

MESSY27@GMAIL.COM

Distributed By
In The Streetz Records
43 Dumbarton Ave.,
Kgn. 10
Tel: (876) 929-1194

HOW DEM SO HYPE
(C. Bailey, Ascap Natural Us)
CAPELTON

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IN TIME MUSIC

PRODUCED BY:

P. ONFROY

EXCEC

M. CASSANOVA

PRESSY27@HOTMAIL.COM

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In The Streetz
Records

43 Dumbarton Ave.,
Kgn. 10

Tel: (876) 929-1194

RHYTHM
BEDROOM
(TITIMUS)

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COLUMBIA

® "Columbia," Marcas Reg.

STEREO
4:10

Executive
Producer:
Larkin Arnold

45 RPM
38-03887
ZSS 169303
© 1983 CBS Inc.

NEW HORIZONS

YOUR THING IS YOUR THING PART I

-R. Troutman - L. Troutman-
Taken From The Columbia Lp: "SOMETHING
NEW" FC 38709

Produced by Roger Troutman



COLUMBIA

® "Columbia," Marks Reg.

STEREO
2:59

Executive
Producer:
Larkin Arnold

45 RPM
38-03887
ZSS 169304
© 1983 CBS Inc.

NEW HORIZONS

YOUR THING IS YOUR THING PART II

-R. Troutman - L. Troutman-
Taken From The Columbia Lp: "SOMETHING
NEW" FC 38709

Produced by Roger Troutman

PARACHUTE

**RANDY
BROWN**

PRODUCED BY
HOMER BANKS

&
CHUCK BROOKS
for Homer Banks
Prods

Arranged by
Paul Riser

STEREO

RR 526

RR 526 AS
Irving Music,
Inc. (BMI)
Time: 3:15

SIDE A
72

I THOUGHT OF YOU TODAY

(Homer Banks-Chuck Brooks)

From the Parachute LP

"INTIMATELY" RRLP 9012

© 1979 Parachute Records, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc. 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

PARACHUTE

**RANDY
BROWN**
PRODUCED BY
HOMER BANKS
&
CHUCK BROOKS
for Homer Banks
Prods.
Arranged by
Paul Riser

STEREO
RR 526
RR 526 BS
Irving Music,
Inc. (BMI)
Time: 3:30
SIDE B
72

USE IT

(Homer Banks-Chuck Brooks)
From the Parachute LP
"INTIMATELY" RRLP 9012
© 1979 Parachute Records, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc. 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

ATLANTIC



VOCAL
A-25239 SP
MONO

45 R.P.M.

45-2941

Pub., Pundit
& Syberia,
BMI

Time: 3:25

© Atlantic 1973

MASTER OF EYES
(THE DEEPNESS OF YOUR EYES)

(Aretha Franklin, Bernice Hart)

ARETHA FRANKLIN

Produced and Arranged by
Aretha Franklin &
Quincy Jones

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



KSR 963

**SIDE ONE
33 1/3 RPM**

**Distributed by:
IJE Distributing Inc.
450 North Park Road
Hollywood, Florida
33021**

**BARBIE'S™
NEIGHBORHOOD**

© 1981 Mattel, Inc.

**BARBIE'S™
NEIGHBORHOOD**



KSR 963

Distributed by:
IJE Distributing Inc.
450 North Park Road
Hollywood, Florida
33021

SIDE TWO
33 1/3 RPM

BARBIE'S™
NEIGHBORHOOD

© Mattel, Inc. 1981

BARBIE'S™
NEIGHBORHOOD
(Continued)

NOTHIN' GOIN' DOWN
(but the leaves)
(D. Roberts)



Producer
Mike Headrick
U-14612 M

STEREO
AHE 1985 A
Watering Trough
Music ASCAP
Time: 2:51

AL HARVEY

Distr. by AHE, Box 14, Bakewell, TN. 37304 (615)554-3229

**VETERANS OF THE HONKY-TONK
WARS**

(D. Roberts)

MOON



Producer

Mike Headrick

U-14612 M

STEREO

AHE 1985 B

Watering Trough

Music ASCAP

Time: 2:25

AL HARVEY

Distr. by AHE, Box 14, Bakewell, TN. 37304 (615) 554-3229



COLUMBIA

® "Columbia," "Marcas Reg.

STEREO
3:59

45 RPM
DEMONSTRATION
NOT FOR SALE

38-08024
ZSS 08024A

© 1988 CBS
Records Inc.
Publisher:
Nouveau Riche
Music Inc.
(BMI)

VOYÉUR
HANGIN' ON THE BOULEVARD

-G. Williams-J. Ventzos- Taken From The Columbia Lp:
"BOULEVARD" FC 40887/Produced by Grant Williams
for GoldCoast Productions, Inc./Executive Producer:
Gabe Vigorito/Mixed by: Josh Abbey

Patti Day

SW 1203-7
(45-1203-DP)



SIDE A

Edition Sunset/
ASCAP

Promo Not For Sale

INCH BY INCH

(Diane Warren)

Produced by Michael Zager

RADIO EDIT

Time: 3:51

Patti Day

SW 1203-7
(45-1203-PDP)


STARWAY™
RECORDS, INC

SIDE B
Edition Sunset/
ASCAP
Promo Not For Sale

INCH BY INCH

(Diane Warren)

Produced by Michael Zager

Mixed by Michael Zager & Dennis Mitchell

DRIVE IT HOME

Time: 3:55

STARDAY RECORDS

©

EARL
GAILES
(VOC)

45 RPM

1130

W-113

Time 3:30

Venice Music/BMI

A. B. Jones

Production

A PRODUCT OF STARDAY RECORDS, P.O. Box 8008, Nashville, Tennessee 37207

THE GAILES DO



WHAT YA GONNA DO
WHEN THE RAIN STARTS FALLIN'
(Nathanson-Schoenholz)



NOT
FOR SALE

MONO

P-4406
PRO-8609

Arranged by
Eric
Robertson

Beechwood
Music
Corporation
BMI

Intro.—:15
2:46

Produced by
Harry Hinde

CONSPIRACY

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Capitol®

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M.F.D. BY CAPITOL RECORDS, INC.

WHAT YA GONNA DO
WHEN THE RAIN STARTS FALLIN'
(Nathanson-Schoenholz)



NOT
FOR SALE

STEREO

P-4406

S93758

Arranged by
Eric
Robertson

Beechwood
Music
Corporation
BMI

Intro.—:15
2:46

Produced by
Harry Hinde

CONSPIRACY

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NOT FOR SALE

Golden Cornflake
Music (BMI)
(Side A)

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R. A. Inbows,
Ltd.
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Reserved.

Vocalists:
Phillip Mitchell
& Eleanore Mills

STEREO
BDA 580
(BDAS 580 A)
Time: 3:20

Producer:
Skip Drinkwater
& Jerry Peters
For Zembu
Productions

ZEMBU T.M.

FOR YOU EVERYTHING
(Jerry Peters & Lynn Mack)
NORMAN CONNORS



Marketed and Distributed by Arista Records, a division of Columbia Pictures Industries, Inc.

6 West 57th Street, New York, N.Y. 10019



NOT FOR SALE

Golden Cornflake
Music (BMI)
(Side A)

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R. A. Inbows,
Ltd.

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Reserved.

Vocalists:
Phillip Mitchell
& Eleanore Mills

MONO
BDA 580

(BDA 580 A)

Time: 3:20

Producer:
Skip Drinkwater
& Jerry Peters
For Zembu
Productions

ZEMBU T.M.

FOR YOU EVERYTHING

(Jerry Peters & Lynn Mack)

NORMAN CONNORS



Marketed and Distributed by Arista Records, a division of Columbia Pictures Industries, Inc.

6 West 57th Street, New York, N.Y. 10019

durium

made In Italy

CN A 9301

45

DURIUM
R.C.A.
B.I.E.M.

RISERVATI TUTTI I DIRITTI
DEL PRODUTTORE FONO-
GRAFICO E PROPRIETARIO
DELL'OPERA RIPRODOTTA
- VIETATA DUPLICAZIONE
- PUBBLICA ESECUZIONE
RADIODIFFUSIONE DEL DISCO

34518
(10412)

Ⓟ 1969

a Fowlkes-Mastroianni
Production

t. 3,30

TI HO INVENTATA IO

(G. Cassia - M. Marrocchi)

WESS & The Airedales

Direz. e orch. di Mario Capuano

durium

made in Italy

CN A 9301

45 DURIUM
B.I.E.M.

RISERVATI TUTTI I DIRITTI
DEL PRODUTTORE FONOGRAFICO E PROPRIETARIO
DELL'OPERA RIPRODOTTA
• VIETATA DUPLICAZIONE
• PUBBLICA ESECUZIONE
RADIODIFFUSIONE DEL DISCO

34519
(10415)

a Fowlkes-Mastroianni
Production

t. 2,34

(P) 1969

VOLTAMI LE SPALLE

(D. A. Ciotti - M. e G. Capuano)

WESS & The Airedales

Direz. e orch. di Mario Capuano

LOYAL

RECORDS

Tylertown, Miss. 39667

Starlight
Music
BMI
LR 226
45 RPM

A
JERRY
SULLIVAN
SONG
91243A
(time 2:00)

J.S.
J.P.
MERRY CHRISTMAS FROM VIETNAM
THE SULLIVAN FAMILY

LOYAL

RECORDS

Tylertown, Miss. 39667

Starlight
Music
BMI
LR 226
45 RPM

A
MARGIE
SULLIVAN
SONG
91243B
(time 2:38)

CP
IS

LONELY, LONELY ROAD TO CALVARY

THE SULLIVAN FAMILY

Stateswood

45 RPM
1504-A

Time 2:45

GOD IS GOD
(Lane)

LEFEVRE TRIO
with
JIMMIE & REX

Stateswood

45 RPM
1504-B

Time 2:40

MY LORD IS SO GOOD
TO ME
(Lister)

LEFEVRE TRIO
with
JIMMIE & REX



Produced by
Eddie Crook

HAR-45-1105

AA

(U-19121)

Time: 2:36

WE'RE GONNA RISE

(Steve Moss/Chestnut Mound Music/BMI)

FREEDOM BAND

146 Baker Street
Kennesaw, GA. 30144

HARVEST RECORDS 814 Wren Road Goodlettsville, TN. 37072

HAMMOND EGGS

Bill Freeman

Time 2:45
BMI

1402-A

BILL FREEMAN

(Organ)

#362

TASMA RECORDS

1612 SIMPSON RD
ATLANTA GA

**MOONLIGHT
IN VERMONT**

(K. Suessdorft J. Blackburn)

ATLANTA G.A.

1612 SIMPSON RD.

TASMA RECORDS

Time 2:47
ASCAP

1402-B

BILL FREEMAN

(Organ)

#362

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

45 RPM Little Nipper JUNIOR

WY 444
47-0298
(E1VW-3830)



"HIS MASTER'S VOICE"



THE TELEVISION AMBUSH—Part I

(John A. Richards)

Starring Roy Rogers

Music composed and conducted by
Frank Worth

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCA REGISTRADA

RCA VICTOR

45 RPM Little Nipper JUNIOR

WY 444

47-0298

(EIVW-3831)



"HIS MASTER'S VOICE"



THE TELEVISION AMBUSH—Concl.

(John A. Richards)

Starring Roy Rogers

Music composed and conducted by
Frank Worth

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.



polydor

**PROMOTION COPY
NOT FOR SALE**

Screen
Gems-EMI
Music, Inc.
(BMI)

Time: 3:57
Produced by
Isaac Hayes
Rhythm

Arrangements:
Isaac Hayes
Horn & String
Arrangements:
Isaac Hayes and
Bill Purse

56

STEREO

PD 2011
(79 NP 4383 S)

Intl. #
2121 401

From Album
PD-1-6224
"DON'T LET
GO"

Vocal
Arrangements:
Isaac Hayes

DON'T LET GO

(Jesse Stone)

ISAAC HAYES

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INCORPORATED

MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019



COLUMBIA

® "Columbia," Marcas Reg.

STEREO
4:22



45 RPM
DEMONSTRATION
NOT FOR SALE

38-08506

ZSS 08506A

© 1988 CBS

Records Inc.

Publisher:

Mike Chapman

Pub. Ent.

Knighty-Knight

Music c/o BMG

Songs Inc.

(ASCAP)

HOLLY KNIGHT **EVERY MAN'S FEAR**

-H. Knight - K. McDaniels- Taken From The Columbia
LP: "HOLLY KNIGHT" BFC 44243/Produced
by Chris Lord-Alge & Holly Knight

ATLANTIC



A-24270-PL

45 R.P.M.

45-2921

VOCAL

Pub., Blue Book

Music/B M I

Time: 2:45

Strings Arranged
By Jimmie Haskell
Horn Arranged
Muscle Shoals Brass

TODAY I STARTED LOVING YOU AGAIN

(Merle Haggard and Bonnie Owens)

BETTYE SWANN

Produced By Rick Hall & Mickey Buckinas

Recorded At Fame Recording Studios,

603 East Avalon Avenue,

"Home of the Muscle Shoals Sound"

© 1972 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

ATLANTIC



A-24269-PL

Horn Arranger
Muscle Shoals Brass

45 R. P. M.

45-2921

VOCAL
Pub., Arc
Music Corp./
B M I

Time: 2:37

Strings Arranged
By Jimmie Haskell

I'D RATHER GO BLIND

(E. Jordan and B. Foster)

BETTYE SWANN

Produced By Rick Hall & Mickey Buckins
Recorded At Fame Recording Studios,
603 East Avalon Avenue,

"Home of the Muscle Shoals Sound"

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REAL

1037
M-1037-A
Time: 3:23

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Malaco Inc.
Inc.

Victor

**FOR OLD TIMES SAKE
(FREDERICK KNIGHT)**

DOROTHY MOORE

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1037
M-1037-B

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Malaco
Inc.

Victor

REAL

DADDY'S EYES
(STEPHENSON-STROUD-COUCH)

DOROTHY MOORE



**FOR
PROMOTIONAL
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SALE**

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& Stone Diamond
Music Corporation
(BMI) (All Rights
Administered By
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Music Corporation
SIDE ONE

Distributed in the
United States by
MCA Distributing
Corporation

**1927MF
(67966)**

4:08

Written, Directed
Arranged and
Produced by:
GEORGIO
Original Version
In Album,
"SEXAPPEAL",
6229ML

**"BEDROCK"
GEORGIO**

MERIT
Records®

A Division of Delta Records
Nacogdoches, TX

SIDE A
M45-2508 A
Time: 3:00

Sizemore Music
BM!
(U-10458)

HOT NUTS
(get 'em from yo' Peanut Man)
(G. Sizemore)

JERRY McCAIN



© 1984 Merit Records-P. O. Box 25326-Nashville, Tn. 37202

MERIT
Records®

A Division of Delta Records
Nacogdoches, TX.

SIDE B
M45-2508 B
Time: 2:20

Sizemore Music
BMI
(U-10458)

THE WOOD PECKER SONG
(G. Sizemore)

JERRY McCAIN

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KING



45-
6224

K-42950
Dynafone (BMI)
Time 2:50
Vocal

I DON'T WANT NOBODY TO GIVE ME NOTHING
(OPEN UP THE DOOR, I'LL GET IT MYSELF)

(PART 2)

James Brown
JAMES BROWN

INTERNATIONAL RADIO FESTIVAL OF NEW YORK-1983

ADS

July-August
1983

PLACE COIN HERE IF SLIPS
33 ^{1/3} RPM
MONAURAL
SOUNDSHEET

1. "Exciting New Flavours" :60
2. "New Taste Sensation" :60
3. "Dead Men Game" :30
4. "Pizza" :30
5. "Feeling Good" :60
6. "Debugging" :60

MFD. IN U.S.A. BY **EVA-TONE®** CLEARWATER, FL.
SOUNDSHEETS

Hear
How We
Can Help
You Sell
Your Sound!

Stations, Syndicators & Soundsheets

PLACE COIN HERE IF SLITS
33 ^{1/3} RPM
MONAURAL
SOUNDSHEET

ADS

July-August
1983

EVA-TONE SOUNDSHEETS, INC.
4801 Ulmerton Road
P.O. Box 7020
Clearwater, Florida 33518-7020
(813) 577-7000

MFD. IN U.S.A. BY

EVA-TONE®
SOUNDSHEETS

CLEARWATER, FL.

CBT

Produced by:
ROY HAWS
LONNIE WRIGHT
Engineered by:
LONNIE WRIGHT
at
SOUNDMASTER
Houston, Texas

STEREO
CBT 10206-A
Time 3:55
Country Boys
from Texas
Music, BMI
Featuring **FESTUS**
on Lead Guitar

GIDDYUP ALLIGATOR
THE ALLIGATOR SONG
(Joe Johnson)

GLENN ENGLISH &
GUNSMOKE

CBT RECORDS ★ 3318-E SSW LOOP 323 ★ TYLER, TEXAS 75701 ★ (214) 581-9945